

FINANCIAL TIMES

Weekend FT

Dead men don't testify

The ripening of African football

A serious graphic novel

SECTION II

World Business Newspaper

WEEKEND JANUARY 13/JANUARY 14 1996

Republican rivals stake claim to be next US president

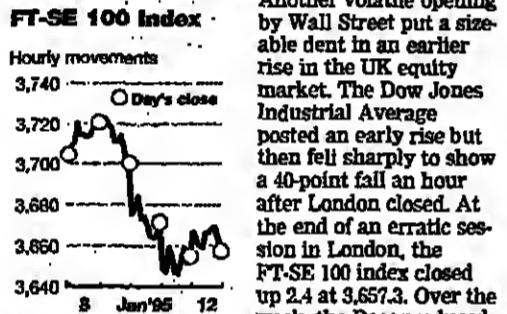
The nine men fighting to be Republican candidate for the US presidency headed for Des Moines, Iowa, for the first big set-piece event of the 1996 campaign, a nationally televised debate. They aim to woo the 100,000 Republican voters expected to turn out on February 12 for the state's party presidential caucus, which will do much to determine the course of the Republican campaign. Page 22 and Lex

France Télécom announced a series of moves to launch itself fully on the Internet, providing access to users from anywhere in France for no more than the cost of a local telephone call. Page 2

Warning to London Stock Exchange: The London Stock Exchange must reform the way shares are traded or face being undermined by rival exchanges in London and overseas, a leading member of the exchange's executive said. Page 4; Lex, Page 22

Japan's PM ignores election calls: Japan's new prime minister, Ryutaro Hashimoto, ignored calls for an early election and pledged to concentrate on the country's economy. Page 22; Duffell fall guy, Page 9

Wall St dents early rise in UK stocks:



Another volatile opening by Wall Street put a sizeable dent in an earlier rise in the UK equity market. The Dow Jones Industrial Average posted an early rise but then fell sharply to show a 40-point fall an hour after London closed. At the end of an erratic session in London, the FT-SE 100 index closed up 2.4 at 3,657.3. Over the week, the Dow produced a two-day decline of 160 points as the US budget deadlock unnerved international investors while the FT-SE 100 registered a 47.2 fall. London stocks, Page 19; World stocks, Page 17

Close race predicted in Portugal poll: Portugal's presidential race is expected to result in a close finish tomorrow after conservative candidate Anibal Cavaco Silva narrowed the early lead held by his Socialist rival Jorge Sampaio. Page 2

Major rebuffs Thatcher's critics: UK prime minister John Major attempted to bind his warring Conservative party together by rebuffing a stinging criticism from former PM Baroness Thatcher. Page 22; Thatcher's crown prince flounders, Page 4; Editorial Comment, Page 8

New setback for González: Spanish prime minister Felipe González faced renewed controversy as a "dirty war" inquiry closed in on a former cabinet colleague. Page 2

Syria agrees to more peace talks: Syria agreed to include military experts in its negotiating team and to hold a new round of peace talks with Israel in the US on January 24. Page 3

Italy faces election decision: Italy's political leaders must choose between supporting a new reforming government or fighting early elections after the administration's resignation. Leaders from the centre-left and the right suggested a return to the polls was the most likely outcome. Page 2

Extra demand pushed up oil prices: A sharp rise in oil demand at the end of last year, together with lower than expected increases in supply, are responsible for pushing up prices, says the International Energy Agency. Page 3

Spain cuts interest rates: The Bank of Spain unexpectedly cut its benchmark interest rate from 9 per cent to 8.75 per cent. Page 2

Kmart's debt rating lowered: Struggling US discount retailer Kmart's debt rating was lowered to junk bond status by Standard & Poor's, the US rating agency. Page 6

US hit by fresh snowstorms: The US north-east, still recovering from one of the worst blizzards in decades, was hit by fresh snowstorms.

Top cricket umpire to retire: Dickie Bird is to retire as a Test umpire at the age of 62 after his 68th Test in a 29-year international career when England play India at Lord's in June.

Companies in this issue

Table listing companies and their page numbers: Argos (8), Hoddler Headline (8), Axa (6), Hughes (TJ) (6), Barney's (6), Hutcheon Whimpos (6), BOC (5), Integrated Optool (6), Bull (5), Ieston (5), Commercial Union (5), Kmart (5), Compass (5), Marweb (5), Dawson Holdings (5), Midland Bank (5), Disney (5), Morgan Stanley (5), Forte (5), Repsol (5), France Télécom (2), Raxam (6), General (6), Rhino (6), Granada (6), Siemens (6), Hi-Tec Sports (5), Welsh Water (5)

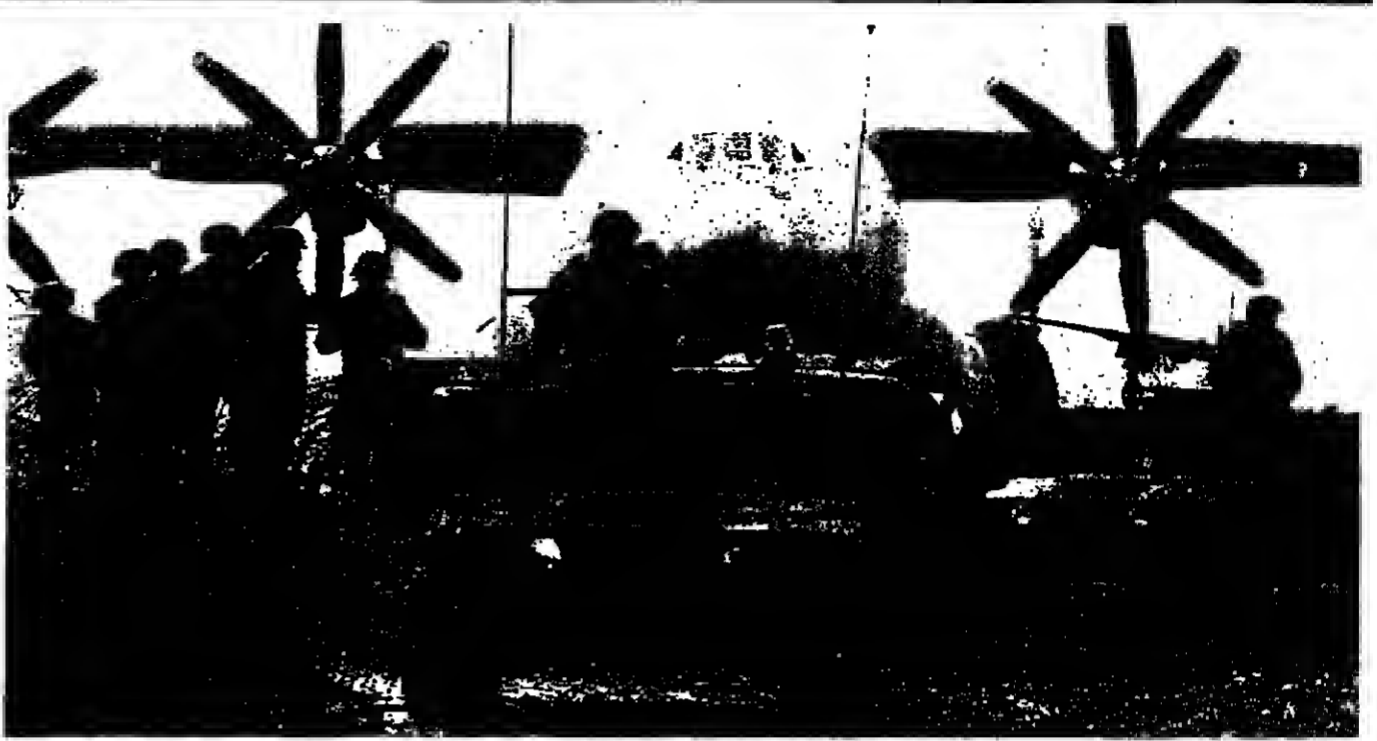
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Russia aims to regain status as great power

By Chrystia Freeland in Moscow

Mr Yevgeny Primakov, Russia's newly appointed foreign minister, adopted a strident tone in his first public appearance, insisting yesterday that his priority would be to strengthen Russia's status as a "great power". The tough stance appeared to confirm fears that Mr Primakov, the Kremlin's chief spy-master before this week's cabinet shuffle, will usher in a chancier era in Russia's relations with the west. But Mr Primakov, a candidate member of the Soviet Politburo in the 1980s, softened his message with assurances that he did not seek another cold war and hoped to maintain good ties with the west. "I would very much not like to become a persona non grata for the US public," Mr Primakov said, in an effort to soothe the widespread worries which his appointment has provoked in the west, particularly in the US. However, in an echo of the nationalist rhetoric which Communist politicians used to great effect in parliamentary elections last month, the new foreign minister also insisted: "The point is that in spite of the present difficulties, Russia was and remains a great power. Her foreign policy should correspond to that status." Mr Primakov, who speaks Arabic and has warm relations with some of the more radical regimes in the Middle East, said one of his most important tasks would be to "diversify" Russian foreign policy. Mr Andrei Kozyrev, Mr Primakov's liberal predecessor, had been fiercely criticised by nationalists for relying exclusively on friendly ties with the west, but the new foreign minister appears likely to try to revive Moscow's relations with former Soviet client states and allies.



US peacekeeping troops watch an Antonov aircraft at Tuzla air base, Bosnia. Russian troops are to take part in the Nato mission

Chief among them will be the former Soviet republics. Although Mr Primakov stopped short of the Communist promise to recreate the USSR, he said the "strengthening of integrationist tendencies within the former Soviet Union" would be one of his principal goals. In style as well as content, Mr Primakov's public appearance suggested the disciplined, tight-lipped days of Soviet diplomacy more than the free-wheeling approach of Mr Kozyrev, who is more than two decades younger than his successor. An early sign of Mr Primakov's more hardline position came with his message to Japan, which is pressing Russia to return the Kurile Islands seized at the end of the second world war, "to wait for another generation" before raising the issue. Official western observers are also unlikely to have welcomed his nostalgic remarks when he said "the past four years and four months", when he served as Russia's chief spy, "were among the happiest of my life".

Russian Communists: same but different, Page 2

Swedish sleaze row dents image of ruling party

By Hugh Carnegie in Stockholm

Sweden's ruling Social Democratic party has been dragged into an embarrassing row which has clouded its aura of selfless public service. Secretly shot television pictures of a private detective rifling through a journalist's desk and stuffing documents down his shirt have shaken the party just as it was recovering from controversy over the use of government credit cards which felled Ms Mona Sahlin, once the prime minister-in-waiting. Mrs Sahlin resigned as deputy prime minister in November after disclosures that she had used government-issued credit cards to make private purchases. The detective was working for executives of two organisations with close ties to the SDP. Mr Göran Persson, finance minister, to whom the party turned following Ms Sahlin's fall, was forced to go on TV in an attempt to distance the SDP from the episode, but he admitted it would damage the party. It is a row the SDP could well do without. Last month an opinion poll showed the conservative opposition Moderate party had drawn level with the Social Democrats for the first time as support slumped for the party which has ruled Sweden for 53 of the past 64 years. In the latest incident, the independent channel TV4 revealed that senior figures in HSB, a property and savings institution, and an advertising agency which masterminded the SDP's successful 1994 general election campaign, had initiated an investigation of one of the channel's correspondents who had produced unflattering reports on HSB. This led to the detective's midnight visit to the correspondent's desk at the TV station. Unknown to the detective, the TV4 staffer who let him in had tipped off the station, which caught him red-handed on film. In the past two years, several other events have also damaged the credibility of the tightly-knit, SDP-labour union hierarchy. Late last year the former leader of the TCO white-collar trade union organisation was appointed by the government to head a county council administration on almost twice the normal remuneration 18 months after he was forced to quit his TCO post after visiting a Stockholm pornography club on union expenses. In late 1993, Mr Stig Malm, then head of the powerful LO blue-collar union federation, was forced to resign for sanctioning generous "golden parachute" pay-offs to failed executives in union-dominated companies. Efforts since by the SDP government to find him a new job have been thwarted by angry protests from the union rank-and-file. Swedish scandals may not compare in scale with the kinds of corruption allegations that have reverberated in Italy, Spain and France recently. But at least they are chipping away at the Social Democratic reputation for public rectitude. It is a trend the authoritarian Mr Persson will have to work hard to reverse.

Spain to sell more of stake in Repsol

By Tom Burns in Madrid

The Spanish government decided yesterday to sell an 11 per cent shareholding in Repsol, the profitable oil, gas and chemicals group. The sale will take place at the end of this month in a global offering that could raise Ptas35bn (\$1.1bn) at current market prices. The disposal, which had been widely expected, will mean the group will be tapping the markets for the second time in less than a year. Last April, the government reduced its Repsol holding from 40 per cent to 21 per cent in a placement that was two and a half times oversubscribed and realised Ptas200bn. Details of the tranches in the new sale have still to be announced but the Sociedad Estatal de Participaciones Industriales (Sepi), the government agency which is making the disposal, is likely to offer half the 33m shares involved in the placement outside Spain. The maximum share price for the offer will be announced on January 29, the subscription period will be between January 30 and February 2, and the final price will be fixed after Wall Street closes on February 5. Repsol, one of Spain's premier industrial groups, lifted its net profits by 32 per cent, from Ptas59.4bn to Ptas59bn over the first nine months of the current financial year. Sharp increases in earnings

French network of insurance agents set for radical shake-up

By Andrew Jack in Paris

France's insurance industry is set for a radical shake-up as negotiations come to a head over the future of thousands of general agents who dominate the sales of many types of insurance policies. The leading insurance companies and representatives of the agents are close to an agreement which is likely to lead to the most fundamental reform in their relations in more than 45 years. The profession of general agent, which has existed for more than a century, is a French creation. Agents operate independently with unlimited liability, but each has an exclusive agreement with an insurer which grants them a monopoly in a region to sell its policies. Under proposals being discussed, relations between the agents and insurance companies are expected to be made much more flexible. The degree to which agents can sell only a single insurer's products may be reduced and the ways in which they are remunerated made more dependent on profitability. They may also in the future be able to protect their personal assets by becoming incorporated, also allowing groups of agents

Continued on Page 22

Advertisement for Mercury International Portfolio. Text: 'For a taste of how the most substantial private investors are treated, put £10,000 in The Mercury International Portfolio'. Includes contact information for Douglas (01624) 662255 and a form for requesting more information.

Serbs drop threat of Sarajevo exodus

By Harriet Martin and Bruce Clark
Bosnian Serbs stepped back at the last moment from their threat to stage a violent and spectacular mass exodus from Sarajevo which could have cast a shadow over President Bill Clinton's visit to the region today.

The UN war crimes tribunal also promised to investigate the claims in that newspaper and others that an open-pit iron mine may have been used since 1992 to hide the victims of several waves of atrocities.

Local observers said the existence of the mass grave near the town of Ljubija would almost certainly have been known to the US government, and to the war crimes tribunal, well before this week's press reports.

However, their publication and the knowledge that far more evidence of Serb atrocities remains to be exposed, may well have concentrated the minds of Serb leaders as they negotiated over Sarajevo.

Mr Graham Blewitt, an official of the war crimes tribunal, agreed with the UN human rights centre in Geneva yesterday that both institutions would intensify their efforts to clear up war crimes in northwestern Bosnia. However, the pace of investigations, and the choice of areas to be probed, may still prove controversial.

Prospect of Italian poll moves closer

Italy's political leaders yesterday faced the choice between supporting a new reforming government or fighting early elections, in the aftermath of the administration's resignation.

Russian Communists: same but different

The west may worry about the resurgence of the Communists in Russia's parliamentary elections last month but, as the appointment of Mr Yevgeny Primakov as foreign minister emphasised this week, they never really seem to have gone away.



President Boris Yeltsin: former Communist

Some 82 per cent of the current regional elite and 74 per cent of senior government personnel were also leading party members.

It is tempting to believe that little has changed in Russia and that the people who once ran the country are still in power.

Mr Yeltsin has peacefully dismantled the Soviet Union, created 15 sovereign nations, and reintegrated Russia into the world community.

John Thornhill

France Télécom to join the Internet

France Télécom yesterday announced a series of moves to launch itself fully on the Internet and to revitalise its Minitel telephone-based information service that dates from the early 1980s.

Hoping to give its Minitel service a boost, France Télécom will cut the cost of using it by nearly 50 per cent to 45 centimes (5.86p) a minute, and promote a new model, Magis, with a transmission speed eight times faster.

France Télécom rebuffed any idea that its Minitel service had been overtaken by the Internet. "It is not a question of Minitel versus Internet," it said yesterday.

Internet language is English, France Télécom's services will be in French.

Heavy users of the Internet via France Télécom will be able to pay a flat rate monthly subscription, while occasional users will be able to pay by the minute, as with Minitel.

González faces new 'dirty war' dilemma

Mr Felipe González, the Spanish prime minister, faced renewed controversy on two fronts yesterday as a "dirty war" inquiry closed in on a former cabinet colleague and a newspaper published potentially damaging allegations about a Colombian business deal.



Spain's former interior minister Jose Barrionuevo who has been placed on Pta 15m bail

Conservatives in Portugal close gap on Socialists

Portugal's presidential race is expected to result in a close finish tomorrow after an increasingly belligerent campaign in which Mr Anibal Cavaco Silva, the conservative candidate, succeeded in narrowing the early lead held by Mr Jorge Sampaio, his Socialist adversary.

Mr Sampaio, a former Socialist party leader, said Mr Cavaco Silva aimed to set himself up as an "alternative prime minister" who would undermine the government in retribution for the general election defeat of the centre-right Socialist Democrats by the Socialists last October.

Corsica separatists offer 3-month truce

One of Corsica's most militant separatist groups yesterday offered a three-month truce in an effort to win the chance of negotiations with the French government over demands for greater autonomy.

The case poses a dilemma for Mr González, who has consistently supported his former minister and voiced confidence about his innocence. The governing Socialist party is expected to stand by plans to include Mr Barrionuevo in its list for re-election to a parliamentary seat for the Madrid region in the March 3 ballot. The party

The Gal are also blamed for some 26 killings between 1983 and 1987, when Mr Barrionuevo was minister. The government has repeatedly denied organising or authorising the campaign.

The newspaper El Mundo, which has taken the lead in stirring up government scandals, returned to harry Mr González yesterday, claiming to have details of commission payments to a business friend in a \$655m deal for a metro contract in the Colombian city of Medellín.

The government said the allegations were old and "absolutely and scandalously false".

INTERNATIONAL NEWS DIGEST

Gaidar offers to be hostage

Russia's leading liberal politicians offered to intercede yesterday in the hostage crisis in the North Caucasus that has deeply embarrassed the Kremlin and, according to Russian officials, left at least 20 people dead.

German tax revenue falls

Germany's worsening economic situation led to a steep shortfall in tax revenues last year, but reduced spending meant the government only had to borrow slightly more than planned to cover the federal budget deficit.

Spain cuts rates again

The Bank of Spain yesterday unexpectedly cut its benchmark interest rate from 8 per cent to 7.75 per cent, the second reduction in three weeks.

South Africa strike cancelled

South African trade unions yesterday cancelled a one-day national strike on Tuesday, called in protest at the government's plans for restructuring the state sector.

Colombia drug chief escapes

Jose Santacruz Londono, one of the world's most important drug traffickers, escaped through a one-way mirror from a maximum security prison in Bogotá, only six months after his capture was hailed as a big victory in the Colombian government's war on drugs.

Taiwan gains tax dropped

Taiwan's parliament yesterday overturned controversial capital gains tax legislation in a move to calm jittery stock market investors. The body also voted to keep the share transaction tax at its existing level of 0.3 per cent.

CDU, SPD in Berlin coalition

Berlin's conservative Christian Democrats (CDU) and the Social Democrats (SPD) ended three months of negotiations yesterday by agreeing to form a coalition government wedded to making savings of DM22.1bn (£10.35bn) spread over its four-year term.

Indonesia police probe bank

Indonesian police investigators have been called into the Jakarta branch of the Hongkong and Shanghai Banking Corporation to investigate an allegation of fraud.

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COMMODITIES AND AGRICULTURE

WEEK IN THE MARKETS

Gold price hovers near \$400

The momentum behind the fall was underlined by the fact that IPE crude turnover on Thursday set a record of \$5,629 contracts, 21 per cent above the previous high, which was set in November 1993.

At the London Metal Exchange there were signs of an exchange of roles between copper and aluminium as the former's supply tightness appeared to ease and the latter's to deepen.

Cash copper's premium for "backwaters" over the three months delivery position was a reflection of short nearby supplies - narrowed from \$12 a tonne at the end of last week to \$6.2. Traders suggested that this, together with a continued uptrend in LME warehouse stocks of the metal, was an indication that the copper market had moved into physical surplus.

Traders told the Reuters news agency that the tightness behind this was centred on the end-January/early-February period, as was reflected in a \$22/27 January/February backwardation.

The London Commodity Exchange's robust coffee contract put in a perky performance this week. Helped by concern about frost damage to flowering for the Mexican 1995/97 crop, the March position jumped to \$1.815 a tonne at one point yesterday, before retreating to \$1,760, up \$15 on the day and \$36 on the week.

Traders said the rally, which had been driven by covering against short positions, was capped by producer selling.

The oil market's performance this week was in sharp contrast to gold's. As profit-taking revealed little underlying support traders appeared to draw the conclusion that recent strong gains had been overdone.

The downturn continued until a fall of 31 cents yesterday left the prompt February crude position on London's International Petroleum Exchange down \$1.47 on the week at \$17.58 a barrel in late trading.

BASE METALS

LONDON METAL EXCHANGE

Table with columns: Metal, Unit, Price, Change, High, Low, Vol, Open. Includes Aluminium, Copper, Lead, Nickel, Tin, Zinc.

PRECIOUS METALS

Table with columns: Metal, Unit, Price, Change, High, Low, Vol, Open. Includes Gold, Silver, Platinum, Palladium.

ENERGY

Table with columns: Commodity, Unit, Price, Change, High, Low, Vol, Open. Includes Crude Oil, Heating Oil, Natural Gas.

PRECIOUS METALS

Table with columns: Metal, Unit, Price, Change, High, Low, Vol, Open. Includes Gold, Silver, Platinum, Palladium.

Precious Metals continued

Table with columns: Metal, Unit, Price, Change, High, Low, Vol, Open. Includes Gold, Silver, Platinum, Palladium.

GRAINS AND OIL SEEDS

Table with columns: Commodity, Unit, Price, Change, High, Low, Vol, Open. Includes Wheat, Maize, Soybeans, Barley.

SOFTS

Table with columns: Commodity, Unit, Price, Change, High, Low, Vol, Open. Includes Coffee, Cocoa, Sugar.

MEAT AND LIVESTOCK

Table with columns: Commodity, Unit, Price, Change, High, Low, Vol, Open. Includes Live Cattle, Live Hogs, Pork Bellies.

WEEKLY PRICE CHANGES

Table with columns: Commodity, Unit, Price, Change, High, Low, Vol, Open. Lists various commodities and their weekly price movements.

WORLD BOND PRICES

Table with columns: Country, Bond Name, Price, Change, High, Low, Vol, Open. Lists government bonds from various countries.

US INTEREST RATES

Table with columns: Term, Rate, Change, High, Low, Vol, Open. Lists US Treasury bill and bond yields.

BOND FUTURES AND OPTIONS

Table with columns: Bond Name, Price, Change, High, Low, Vol, Open. Lists futures and options for various bonds.

LONG GILT FUTURES OPTIONS

Table with columns: Bond Name, Price, Change, High, Low, Vol, Open. Lists long gilt futures options.

FT ACTUARIES FIXED INTEREST INDICES

Table with columns: Index Name, Value, Change, High, Low, Vol, Open. Lists fixed interest indices.

FT FIXED INTEREST INDICES

Table with columns: Index Name, Value, Change, High, Low, Vol, Open. Lists fixed interest indices.

GILT EDGED ACTIVITY INDICES

Table with columns: Index Name, Value, Change, High, Low, Vol, Open. Lists gilt edged activity indices.

UK GILTS PRICES

Table with columns: Bond Name, Price, Change, High, Low, Vol, Open. Lists UK government bond prices.

OTHER FIXED INTEREST

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Argus Fundamentals - Petroleum Argus - THE TAX FREE WAY TO PLAY THE MARKETS - CITY INDEX

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CURRENCIES AND MONEY

MARKETS REPORT

Dollar firmer

By Philip Gawth

Foreign exchanges spent another fruitless day yesterday searching for a trend which remains elusive.

The dollar rallied overnight during Asian trading, bolstered by some optimistic comments from President Clinton about the US budget process.

The dollar rallied overnight during Asian trading, bolstered by some optimistic comments from President Clinton about the US budget process.

The trend to easier money in Europe also continued, with the Bank of Spain cutting its daily intervention rate to 8.8 per cent, from 9.05 per cent.

Plata against the D-Mark, its strongest level in more than a year, before easing to close at Plata12.

The pound rallied to close firmer against the D-Mark, at DM2 2289, from DM2 2197. It was little changed against the dollar at \$1.5472.

The most recent fortnightly market survey by IDEA, the financial markets consultancy in London, confirms that foreign exchange markets remain largely devoid of any large trends.

Over two months, the mean expectation of the 29 trading houses surveyed is that the dollar will reach DM145, and Y106 barely changed from present levels.

Selling the yen remains the most favoured sale, while the most favoured purchases were the peseta and lira versus the yen.

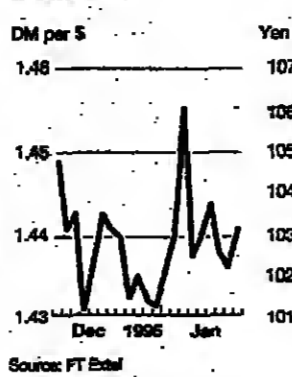
These results confirm that "convergence trades" in favour of high-yielding European currencies (where interest rates are expected to fall towards those of the stronger currency - the D-Mark or Swiss franc in the case of Europe) remain in fashion.

Mr Robin Marshall, head of fixed income and foreign exchange research at Chase Manhattan in London, said adjustments between currencies was, at present, coming more in line with the market than through currencies, hence the range-bound trends on the foreign exchanges.

He said some central banks had sent signals that they were not that keen for exchange rates to appreciate much further against the D-Mark, and had cut interest rates when the opportunity presented itself.

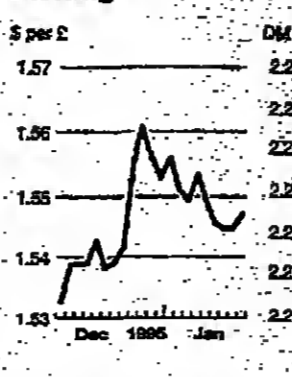
"There has been a concerted attempt to keep exchange rates fairly stable, and large, he said.

Dollar



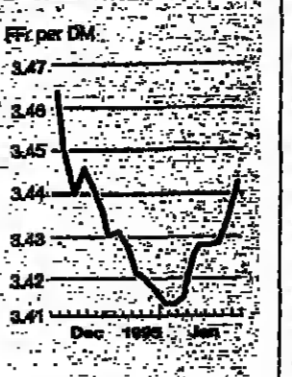
Source: FT Data

Sterling



Source: FT Data

D-Mark



Source: FT Data

POUND SPOT FORWARD AGAINST THE POUND

Table with columns: Jan 12, Closing mid-point, Change on day, Bid/offer spread, Day's mid low, One month rate, Three months rate, Six months rate, One year rate, Bank of England index.

DOLLAR SPOT FORWARD AGAINST THE DOLLAR

Table with columns: Jan 12, Closing mid-point, Change on day, Bid/offer spread, Day's mid low, One month rate, Three months rate, Six months rate, One year rate, J.P. Morgan index.

EMS EUROPEAN CURRENCY UNIT RATES

Table with columns: Jan 12, Bid, Offer, Change on day, % chg from previous day, % spread, Div. index.

CROSS RATES AND DERIVATIVES

Table with columns: Jan 12, Bid, Offer, Change on day, High, Low, Est. vol, Open int.

STERLING FUTURES (LME) \$25,000 per £

Table with columns: Mar, Jun, Sep, Dec, Jan, Apr, Jul, Oct, Feb, May, Aug, Nov.

BASE LENDING RATES

Table with columns: Bank Name, Rate, % chg from previous day.

UK INTEREST RATES

Table with columns: Jan 12, Over-night, 7 days notice, One month, Three months, Six months, One year.

THREE MONTH STERLING FUTURES (LME) £50,000 points of 100%

Table with columns: Mar, Jun, Sep, Dec, Jan, Apr, Jul, Oct, Feb, May, Aug, Nov.

PHILADELPHIA 90/90 6/25 OPTIONS (\$1,250 points per point)

Table with columns: Strike, Price, Call, Put, % chg from previous day.

LONDON MONEY RATES

Table with columns: Jan 12, Over-night, 7 days notice, One month, Three months, Six months, One year.

THREE MONTH STERLING OPTIONS (LME) £50,000 points of 100%

Table with columns: Mar, Jun, Sep, Dec, Jan, Apr, Jul, Oct, Feb, May, Aug, Nov.

OTHER CURRENCIES

Table with columns: Currency, Bid, Offer, Change on day, High, Low, Est. vol, Open int.

WORLD INTEREST RATES

Table with columns: Country, Currency, Rate, % chg from previous day.

EURO CURRENCY INTEREST RATES

Table with columns: Currency, Rate, % chg from previous day.

THREE MONTH EURO CURRENCY FUTURES (LME) DM1m points of 100%

Table with columns: Mar, Jun, Sep, Dec, Jan, Apr, Jul, Oct, Feb, May, Aug, Nov.

THREE MONTH EURO CURRENCY FUTURES (LME) DM1m points of 100%

Table with columns: Mar, Jun, Sep, Dec, Jan, Apr, Jul, Oct, Feb, May, Aug, Nov.

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THREE MONTH EURO CURRENCY FUTURES (LME) DM1m points of 100%

Table with columns: Mar, Jun, Sep, Dec, Jan, Apr, Jul, Oct, Feb, May, Aug, Nov.

Advertisement for FT Surveys Franchising on Tuesday, March 12th. Includes contact information for Lesley Sumner.

Advertisement for Imperial Cancer Research Fund. Includes a form to donate and contact information.

Advertisement for Signal and Knight-Ridder's Futures Market Datasheet. Includes contact information.

Handwritten Arabic text: صكوك من الاصل

FT MANAGED FUNDS SERVICE

FT Cityline Unit Trust Prices are available over the telephone. Call the FT Cityline Help Desk on (+44 171) 873 4378 for more details.

AUTHORISED UNIT TRUSTS

Main table of unit trusts with columns for Name, Type, and Price. Includes sub-sections like 'Barings Fund Managers Ltd - Contd.', 'Credit Suisse Funds (UK) Ltd (2000)', 'Fidelity Investment Funds Ltd (2000)', etc.

Guide to pricing of Authorised Unit Trusts

INITIAL CHARGE: Charge made by a fund manager... HISTORIC PRICES: The letter F denotes... BUYING PRICE: Also called offer price... FORWARD PRICES: The letter F denotes... SCHEME PARTICULARS AND REPORTS: The latest report and... EXIT CHARGES: The letter E denotes...

Any time any place any share... You can have instant access to up-to-the-minute share prices from anywhere in the world by telephone with: FT Cityline International. Whether you're doing business in Berlin or hatching deals in Hong Kong, FT Cityline International can link you with all the UK stock market information you need.



Form with fields for NAME, ADDRESS, POSTCODE, TEL. Includes text: FT Business Enterprises, Number One Southwark Bridge, London SE1 9HL. Registered Number 380896.

FT MANAGED FUNDS SERVICE

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Table of financial data for various fund categories including 'M & G Life and M & G Pensions - Contd.', 'Heritable Life Insurance Soc. - Contd.', and 'Prudential Individual Life Funds - Contd.'.

Table of financial data for various fund categories including 'Scottish Amicable - Contd.', 'Scottish Life Assurance Co Ltd', 'Teachers' Assurance Company Ltd', and 'United Trust Bank Ltd'.

Money Market Bank Accounts

Table of financial data for various bank accounts and services, including 'Allied Trust Bank Ltd', 'United Trust Bank Ltd', and 'Money Market Bank Accounts'.

Mikimoto advertisement featuring a diamond ring and the text 'A HIGHLY DISTINGUISHED AND LEGENDARY DESIGNED PAIR OF CULTURED PEARL BROOCHES SET IN 18CT. GOLD.' and 'MIKIMOTO 179 New Bond Street London W1Y 9PD Tel: 0171 629 5300'.

MANAGEMENT SERVICES

Table of financial data for various management services, including 'Capital Trust Financial Management', 'M&G Financial Management PLC', and 'International Services Group Ltd'.

Money Market Trust Funds

Table of financial data for various money market trust funds, including 'Allied Trust Bank Ltd', 'United Trust Bank Ltd', and 'Money Market Trust Funds'.

Vertical text on the left margin: 'city towers how'.

FT MANAGED FUNDS SERVICE

FT Cityline Unit Trust Prices are available over the telephone. Call the FT Cityline Help Desk on (+44 171) 873 4378 for more details.

OFFSHORE AND OVERSEAS

BERMUDA (SIB RECOGNISED)

Table listing various offshore funds in Bermuda (SIB Recognised), including fund names, ISINs, and prices.

BERMUDA (REGULATED)**

Table listing various offshore funds in Bermuda (Regulated), including fund names, ISINs, and prices.

GUERNSEY (SIB RECOGNISED)

Table listing various offshore funds in Guernsey (SIB Recognised), including fund names, ISINs, and prices.

GUERNSEY (REGULATED)**

Table listing various offshore funds in Guernsey (Regulated), including fund names, ISINs, and prices.

IRELAND (SIB RECOGNISED)

Table listing various offshore funds in Ireland (SIB Recognised), including fund names, ISINs, and prices.

IRELAND (REGULATED)**

Table listing various offshore funds in Ireland (Regulated), including fund names, ISINs, and prices.

ROYAL BANK OF CANADA OIS FUND MGRS LTD - Contd.

Table listing Royal Bank of Canada OIS Fund Managers Ltd funds.

GUERNSEY (REGULATED)**

Table listing Guernsey (Regulated) funds.

IRELAND (SIB RECOGNISED)

Table listing Ireland (SIB Recognised) funds.

IRELAND (REGULATED)**

Table listing Ireland (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

GAM FUND MANAGEMENT LTD - Contd.

Table listing GAM Fund Management Ltd funds.

IRELAND (SIB RECOGNISED)

Table listing Ireland (SIB Recognised) funds.

IRELAND (REGULATED)**

Table listing Ireland (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

CFP INTERNET RISK ARBITRAGE FUND PLC

Table listing CFP Internet Risk Arbitrage Fund PLC funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ACHINGTON GLOBAL FUNDS LTD (1200)

Table listing Achington Global Funds Ltd (1200) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

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ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

JOHN GOWELL MANAGEMENT (JERSEY) LTD

Table listing John Gowell Management (Jersey) Ltd funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

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ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

DRAYTONBANK ASSET MANAGERS SA (A)

Table listing Draytonbank Asset Managers SA (A) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

MILLARD (UK) GLOBAL FUND SERVICES

Table listing Millard (UK) Global Fund Services funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

ISLE OF MAN (SIB RECOGNISED)

Table listing Isle of Man (SIB Recognised) funds.

ISLE OF MAN (REGULATED)**

Table listing Isle of Man (Regulated) funds.

Handwritten text: سكران من الادب

FT MANAGED FUNDS SERVICE

FT Cityline Unit Trust Prices are available over the telephone. Call the FT Cityline Help Desk on (+44 171) 879 4978 for more details.

Main table containing financial data for various funds, including columns for fund names, prices, and changes. Includes sub-sections like 'OTHER OFFSHORE FUNDS' and 'OFFSHORE INSURANCES'.

MANAGED FUNDS NOTES
Please note that the prices shown are for the units of the funds and are not the net asset value of the funds. The prices are shown in pence per unit and are rounded to two decimal places. The prices are shown as at the close of business on the day of publication. The prices are shown for the funds as at the close of business on the day of publication. The prices are shown for the funds as at the close of business on the day of publication.

Handwritten note in Arabic: صكنا من الاجل

WORLD STOCK MARKETS

NORTH AMERICA

UNITED STATES (Jan 12 / US\$)

(In millions)

Table of US stock market data including S&P 500, Dow Jones, and various sector indices.

CANADA (Jan 12 / Can \$)

(In millions)

Table of Canadian stock market data including TSX 300 and various sector indices.

MEXICO (Jan 12 / Mex \$)

(In millions)

Table of Mexican stock market data including IPC and various sector indices.

BRAZIL (Jan 12 / R\$)

(In millions)

Table of Brazilian stock market data including Ibovespa and various sector indices.

ARGENTINA (Jan 12 / P\$)

(In millions)

Table of Argentinian stock market data including Merval and various sector indices.

CHILE (Jan 12 / Chile \$)

(In millions)

Table of Chilean stock market data including IPSA and various sector indices.

PERU (Jan 12 / Nuevos S/)

(In millions)

Table of Peruvian stock market data including IGV and various sector indices.

VENEZUELA (Jan 12 / Bol)

(In millions)

Table of Venezuelan stock market data including IPCV and various sector indices.

COLOMBIA (Jan 12 / C\$)

(In millions)

Table of Colombian stock market data including IBEXC and various sector indices.

ECUADOR (Jan 12 / \$)

(In millions)

Table of Ecuadorian stock market data including ISE and various sector indices.

PANAMA (Jan 12 / B. Balboas)

(In millions)

Table of Panamanian stock market data including ISE and various sector indices.

CUBA (Jan 12 / CUP)

(In millions)

Table of Cuban stock market data including ISE and various sector indices.

GUATEMALA (Jan 12 / Q\$)

(In millions)

Table of Guatemalan stock market data including ISE and various sector indices.

HONDURAS (Jan 12 / Lempiras)

(In millions)

Table of Honduran stock market data including ISE and various sector indices.

NICARAGUA (Jan 12 / Cordobas)

(In millions)

Table of Nicaraguan stock market data including ISE and various sector indices.

COSTA RICA (Jan 12 / Colones)

(In millions)

Table of Costa Rican stock market data including ISE and various sector indices.

EUROPE

AMSTERDAM (Jan 12 / Gld)

Table of Amsterdam stock market data including AEX and various sector indices.

BRUSSELS (Jan 12 / Franc)

Table of Brussels stock market data including C20 and various sector indices.

PARIS (Jan 12 / Franc)

Table of Paris stock market data including CAC 40 and various sector indices.

LONDON (Jan 12 / Pounds)

Table of London stock market data including FTSE 100 and various sector indices.

ZURICH (Jan 12 / Swiss Franc)

Table of Zurich stock market data including SMI and various sector indices.

VIENNA (Jan 12 / Schillings)

Table of Vienna stock market data including VSE and various sector indices.

BUDAPEST (Jan 12 / Forints)

Table of Budapest stock market data including BSE and various sector indices.

WARSAW (Jan 12 / Zlotys)

Table of Warsaw stock market data including WSE and various sector indices.

PRAGUE (Jan 12 / Korunas)

Table of Prague stock market data including PSE and various sector indices.

BELGRADE (Jan 12 / Dinars)

Table of Belgrade stock market data including BESE and various sector indices.

SOFIA (Jan 12 / Lev)

Table of Sofia stock market data including BSE and various sector indices.

Advertisement for Rockwell Goss presses, highlighting their color printing capacity and global reach.

INDICES

Table of various international stock indices including S&P 500, Dow Jones, Nikkei, etc.

US INDICES

Table of US stock market indices including S&P 500, Dow Jones, and sector-specific indices.

NEW YORK ACTIVE STOCKS

Table of active stock trading in New York, including volume and price changes.

TRADING ACTIVITY

Table of trading activity for various sectors and regions.

AFRICA

Table of stock market data for African countries including Johannesburg, Nairobi, etc.

PACIFIC

Table of stock market data for Pacific Rim countries including Tokyo, Sydney, etc.

INDEX FUTURES

Table of index futures contracts including S&P 500, Dow Jones, etc.

COMMODITIES

Table of commodity prices including oil, gold, and various agricultural products.

FOREIGN EXCHANGE

Table of foreign exchange rates for major currencies.

FINANCIAL

Table of financial data including interest rates, bond yields, and other market indicators.

MARKETS

Table of market news and commentary for various regions.

ADVERTISING

Table of advertising rates and contact information for various publications.

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WORLD STOCK MARKETS

AMERICA

Rollercoaster ride leaves Dow lower

Wall Street

US shares looked by early afternoon as though they would end a volatile week on a downturn as bonds weakened, writes Lisa Branstetter in New York.

Volume on the NYSE came to 228m shares. Bonds rose in early trading after the Federal Reserve Bank of Philadelphia said that its index of business activity fell to minus 19.9 in December...

had cut his fourth quarter earnings estimate on the computer maker by 6 cents to 72 cents a share.

Barney to raise his 1996 earnings estimate.

Latin America

MEXICO CITY retreated in early trading, dragged down by weakness in Telecom. The IPC index was off 55.70 or 1.8 per cent at 2,941.57 in volume of 8.4m shares.

EUROPE

Big turnover as Frankfurt registers new high

A better dollar for most of the day, and hopes for lower interest rates, look FRANKFURT into new high ground, the Dax index closing 2,553.88, 1.7 per cent higher on the week.

Turnover rose from DM5.4bn to DM11.8bn. Cyclical extended their run, chemicals, car makers, engineering and steel all gaining ground.

had not altered significantly, although there was some evidence for a slowdown in business growth in Holland and Belgium.

Written and edited by William Cochrane, Michael Morgan and John Pitt.

the week to 15 per cent. Turnover swelled to TL15,140bn from TL13,430bn.

ASIA PACIFIC

Nikkei falters before weekend holiday

Position adjustment ahead of the long weekend holiday and profit taking by domestic institutions hit share prices, and the Nikkei index closed lower for the third consecutive day, writes Emiko Terazono in Tokyo.

with 157 issues unchanged. The KSE/Nikkei 50 index in London rose 0.80 to 1,897.25.

where, and the JKSE composite index rose 17.21 or 3.2 per cent to 550.99, up 2.3 per cent over five days.

per cent better on the week after a 4.7 per cent gain in the week before.

LONDON EQUITIES

LIFFE EQUITY OPTIONS

Table with columns for Date, Call, Put, and various market data for Liffe Equity Options.

RISES AND FALLS

Table showing rises and falls for various equity indices and sectors.

TRADITIONAL OPTIONS

Table showing traditional options data for various companies.

FT/S&P ACTUARIES WORLD INDICES

Large table showing FT/S&P Actuaries World Indices for various countries and regions, including Australia, Canada, Europe, etc.

RIGHTS OFFERS

Table showing rights offers for various companies.

FT GOLD MINES INDEX

Table showing FT Gold Mines Index data.

ORDINARY SHARE HOURLY CHANGES

Table showing ordinary share hourly changes for various companies.

SEAD BARGAINS

Table showing SEAD bargains data.

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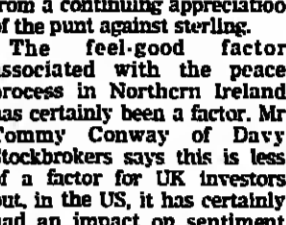
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Domestic growth lifts upbeat Irish equities

John Murray Brown on Dublin's foreign investors

The Irish are more upbeat about the prospects for 1996 than any of their partners in the European Union, according to a poll this week by Eurobarometer carried out on behalf of the Commission.



owned US and other electronics and pharmaceutical companies, which account for 76 per cent of manufacturing exports, 55 per cent of manufacturing output and 45 per cent of manufacturing employment.

The real thrust has come from home activity, where the private sector economists. Ireland is one of only three economies - the others being Germany and Luxembourg - which currently meet the convergence criteria for monetary union, according to the Commission's latest report.

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LONDON STOCK EXCHANGE: Dealings

Details of business done shown below have been taken with consent from last Thursday's Stock Exchange Official List and should not be reproduced without permission. Details relate to those securities not included in the FT Share Information Service.

British Funds, etc

Treasury 10 1/4% SA 2000/05 (1584)
Extraordinary 10 1/4% SA 2005 (1704)
(10488)

Corporation and County Stocks

London County 2 1/2% Core Stk 1999/04 after - 127
Birmingham District Council 11 1/4% Red Stk 2012 (1214)

UK Public Bonds

Metropolitan Water Metropolitan Water 3% A Stk 2000/03 (1747)

Foreign Stocks, Bonds, etc

Albany National Treasury Bonds PLC 6% Cum Div 1997/01 (10488)
Albany National Treasury Bonds PLC 7% Cum Div 1997/01 (10488)

Bardon Group PLC 11.25% Cum Div Pt 1 2005 10p - 107 1/2
Barnes Exploration Ltd Ord 100.1 - 140
Barnes Exploration Ltd 10% Cum Div Pt 1 2005 2 1/2 - 20 2

Johnson & Firth Brown PLC 11.25% Cum Div Pt 1 2005 10p - 107 1/2
Johnson Group PLC 11.25% Cum Div Pt 1 2005 10p - 107 1/2
Johnson Group PLC 11.25% Cum Div Pt 1 2005 10p - 107 1/2

Orbit PLC Ord 10p - 38 1/2
Orbit PLC Ord 10p - 38 1/2
Orbit PLC Ord 10p - 38 1/2

Seaford Group PLC 4.5% Cum Div Pt 1 2005 10p - 107 1/2
Seaford Group PLC 4.5% Cum Div Pt 1 2005 10p - 107 1/2
Seaford Group PLC 4.5% Cum Div Pt 1 2005 10p - 107 1/2

Vaux Group PLC 4 1/4% A Cum Div Pt 1 - 55
Vaux Group PLC 4 1/4% A Cum Div Pt 1 - 55
Vaux Group PLC 4 1/4% A Cum Div Pt 1 - 55

Carlson Shared Equity Trust PLC Ord 10p - 88
Carlson Shared Equity Trust PLC Ord 10p - 88
Carlson Shared Equity Trust PLC Ord 10p - 88

British Aerospace PLC 10 1/4% Bds 2014
British Airways PLC 10 1/4% Bds 2014
British Airways PLC 10 1/4% Bds 2014

BT Group PLC 10 1/4% Bds 2014
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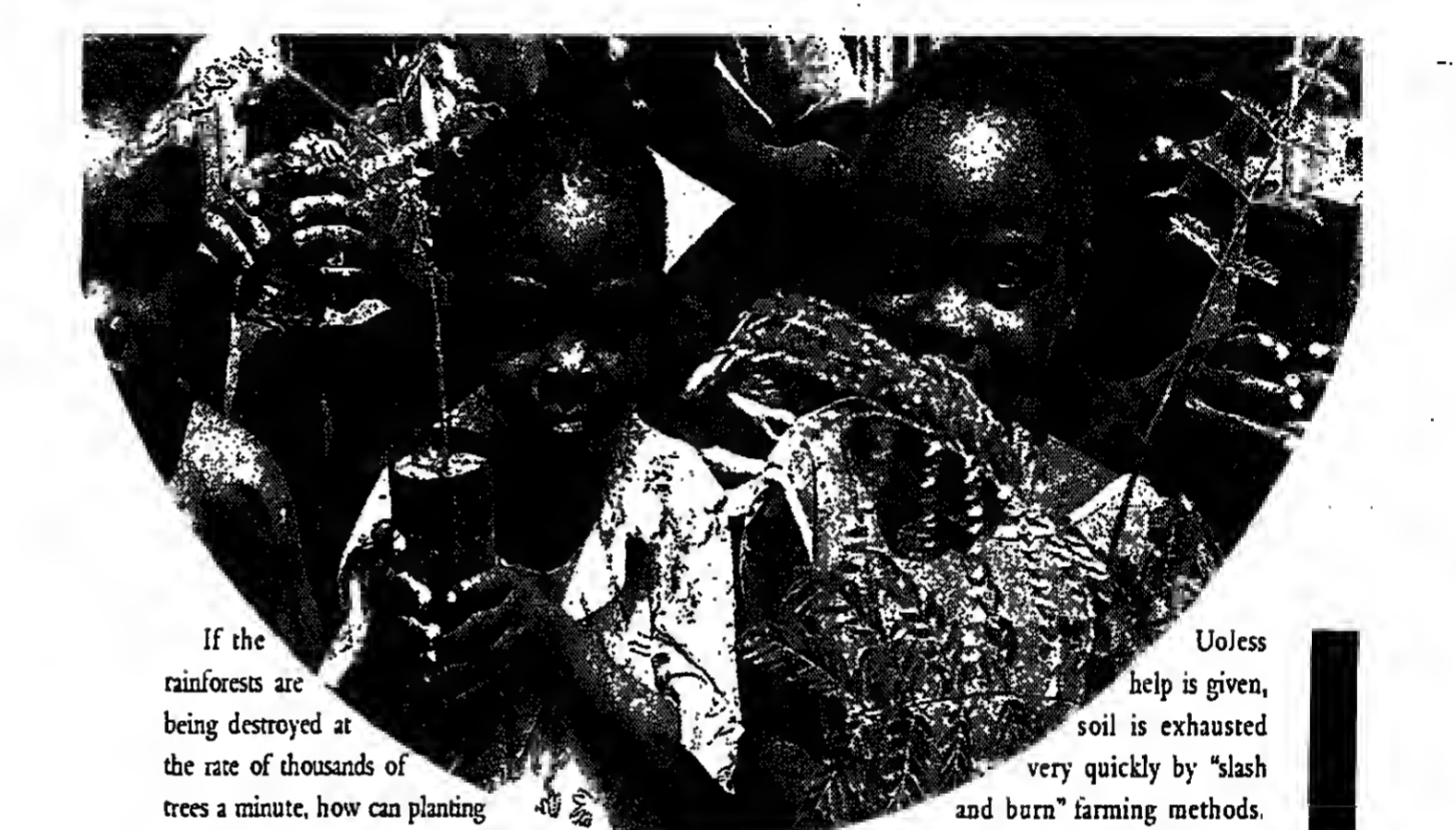
BT Group PLC 10 1/4% Bds 2014
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BT Group PLC 10 1/4% Bds 2014
BT Group PLC 10 1/4% Bds 2014



If the rainforests are being destroyed at the rate of thousands of trees a minute, how can planting just a handful of seedlings make a difference?

Unless help is given, soil is exhausted very quickly by "slash and burn" farming methods. New tracts of tropical forest would then have to be cleared every two or three years.

This unnecessary destruction can be prevented by combining modern techniques with traditional practices so that the same plot of land can be used to produce crops over and over again.

In La Planada, Colombia, our experimental farm demonstrates how these techniques can be used to grow a family's food on a small four hectare plot. (Instead of clearing the usual ten hectares of forest.)

WWF fieldworkers are now involved in over 100 tropical forest projects in 45 countries around the world. The idea behind all of this work is that the use of natural resources should be sustainable.

WWF is calling for the rate of deforestation in the tropics to be halved by 1995, and for there to be no net deforestation by the end of the century. Write to the Membership Officer at the address below to find out how you can help us ensure that this generation does not continue to steal nature's capital from the next. It could be with a donation, or, appropriately enough, a legacy.



WWF World Wide Fund For Nature (formerly World Wildlife Fund)

International Secretariat, 1196 Gland, Switzerland.

FOR THE SAKE OF THE CHILDREN WE GAVE THEM A NURSERY.

www.wwf.org.uk

FT-SE ACTUARIES INDICES
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LONDON STOCK EXCHANGE

MARKET REPORT

Equities suffer from another bout of nerves

By Steve Thompson, UK Stock Market Editor

Another volatile opening by Wall Street put a sizeable dent in an earlier rise in an always fragile UK equity market.

Ever-present worries about the US budget deficit, plus persistent suggestions that international funds may be in the process of reducing weightings in the US and shifting money into the far east and continental Europe, were said to have had an increasing impact on markets.

Wall Street initially moved sharply higher, with the Dow Jones Industrial Average posting an early

rise of over 20 points but then falling sharply to show a 40-point fall an hour after London closed.

Other European equity markets, such as Frankfurt and Paris, delivered much more convincing performances than London, giving additional credence to the talk of switching across Euro-markets.

There was some support for UK equities from the gilt market as the 10-year issue ended a relatively quiet session around seven

ticks higher, after being 12 ticks higher earlier in the session. The 20-year gilt ended around 13 ticks higher, having been 13 ticks to the good at the outset.

By the close of an erratic session, the FT-SE 100 index just managed to close in positive territory, settling a net 2.4 ahead at 3,657.3. The FT-SE Mid 250 gave a convincing performance, ending the session 9.3 up at 4,024.6.

Over the week, which saw the Dow producing a two-day decline of 160 points as the budget deadlock unnerved international investors, the FT-SE 100 registered a 47.2 decline. The FT-SE Mid 250 was 46.6 lower over the same period.

Traders, who have generally taken the view that London would outperform a falling Wall Street, became increasingly nervous yesterday as the US market fell away.

"I think there is more downside in the Footsie this time, if Wall Street continues in lose ground. If the street loses 5,000 on the Dow then we could be in for a rough time. Meanwhile I think we'll test 3,600 on the Footsie, unless there are more rates cuts," said the head trader at one UK securities house.

He also said the market needed more takeover action before it could make any serious headway. There was some more bid speculation in the leaders. Asda, where rumours of

potential Continental bid activity have been circulating for many weeks, hit a near five-year high.

Other big winners in the FT-SE 100 included Enterprise Oil, which responded to news of an encouraging oil discovery in Italy, and British Gas where hopes of an early settlement of the long-term contracts problem saw the shares outperform Gas and BP, which rallied strongly after Thursday's sell-off.

Turnover at 6pm was a good 759.9m shares, well up to recent standards. Customer business on Thursday topped £2m, for the first time since Christmas.

TRADING VOLUME IN MAJOR STOCKS

Table with columns: Stock Name, Vol. (M), Closing Price, Daily % Change, etc. Lists major stocks like Asda Group, Abbey National, etc.

EQUITY FUTURES AND OPTIONS TRADING

Table with columns: Instrument, Price, Change, High, Low, etc. Lists FT-SE 100 Index Futures, FT-SE 100 Index Options, etc.

FT-SE A INDICES - LEADERS & LAGGARDS

Table with columns: Index Name, % Change, etc. Lists FT-SE 100, FT-SE Mid 250, FT-SE 250, etc.

Contract hope lifts Gas

Prospects that British Gas may find a solution to its crippling 'take or pay' contracts plus a return of takeover rumours helped the shares rise 5 to 284 1/2p.

The takeover talk is linked to BP, which gained 5 1/2 to 326p with 10m shares traded, compared with 21m for Gas.

Between the two of them, the price rises accounted for almost all of the gains in the Footsie and the volume for more than 40 per cent of the trade in blue chip stocks.

There have been suggestions that Gas could borrow up to £400m in the form of bank loans and repay the interest in the loans via a government-imposed levy.

Some oil analysts were sceptical that, even with such a deal, Gas would be able to handle that scale of loan. Mr Simon Trimble of Merrill Lynch said that, nevertheless, the possibility reflected "gathering momentum towards reorganisation."

There was also a return of a seemingly wild but persistent rumour that BP might be interested in making an offer for Gas. However, most analysts claim BP would not be interested in buying a company with such strong regulatory fetters. BP, on the other hand, was buoyed by buying from the US where it is perceived to represent good value.

Enterprise Oil, the exploration and production company, saw its share price move forward 13 to 362p on news of an encouraging find.

With Italy's Agip, it has successfully tested the first horizontal well in the Monticchio oil field in the Southern Apennines area of Italy. It expects the well - Monte Alpi-5 - to have a capacity of 8,000 barrels per day when connected to the permanent production facilities. Agip has a 60 per cent stake and Enterprise Oil 40 per cent of the major portion containing the con-

P&O declines

Shipping, transport and service industries group P&O reversed Thursday's gains, falling 1 1/2 to 474p, as the market reacted to a profits downgrade from NatWest Securities.

The company has been seeing brokers this week and NatWest yesterday moved to downgrade profit estimates after a meeting with the company. It reduced expectations for the year to December 1995 by £15m to £205m, by £40m to £205m in the following year and by £50m to £205m for the year to December 1997.

Explaining the reduction, Mr Mark McVicar at the securities house said: "Some slowdown in world trade growth is putting pressure on both volumes and prices in container shipping. In ferries, volumes remain as expected but rates are a bit weaker due to competition from the channel tunnel."

However, the broker remains positive on the stock, believing the dividend to be secure and said there was the prospect of the financial position improving due to disposals in property and non-core subsidiaries.

Riseover in the sector, UK airports operator BAA firm 3 1/2 to 481p, in trade of 1.6m, ahead of Monday's publication of traffic figures for December. Analysts are expecting a 5 per cent growth on a year earlier.

Talk of a likely bid in the sector, together with a positive Confederation of British Industry distributive trades survey, combined to boost several food retailing stocks.

Dealers also said there were hopes that leading companies in the sector will report strong sales over the Christmas period. Asda Group was among those in demand. The shares firm 1 1/2 to 114p, after active trading of 18m. Argyl Group was also in favour and the shares put on 6 1/2 to 342p. J Sainsbury, which revealed senior management changes earlier this week, gained 7 1/2 to 401p, after trade of 10m. Tesco was the subject of a two way pull and the shares ended the day 1/2 off at 300p.

However, it was a poor day for Kwik Save. The shares fell 13 to 450p, after ABN Amro

FT-SE-A All-Share Index

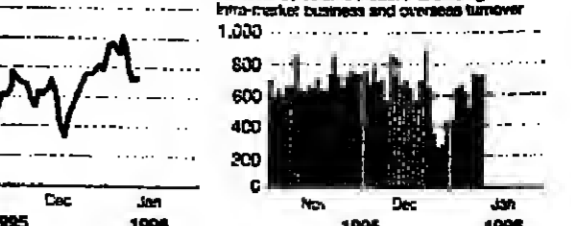


Table with columns: Index Name, Value, % Change, etc. Lists FT-SE Mid 250, FT-SE 250, FT-SE All-Share, etc.

CHIEF PRICE CHANGES YESTERDAY

Table with columns: Company Name, Price, % Change, etc. Lists BTG, Brunel Aggr, Carlton Comm, etc.

NEW 52 WEEK HIGHS AND LOWS

Table with columns: Company Name, High, Low, etc. Lists Alcoholic Beverages, Balfour Beatty, etc.

FT-SE Actuaries Share Indices

Table with columns: Index Name, Value, % Change, etc. Lists FT-SE 100, FT-SE Mid 250, FT-SE 250, etc.

The UK Series

Table with columns: Index Name, Value, % Change, etc. Lists 10 Mineral Extraction, 10 Diverse Investment, etc.

Hourly movements

Table with columns: Index Name, Open, High, Low, Close, etc. Lists FT-SE 100, FT-SE Mid 250, FT-SE 250, etc.

FT-SE Actuaries 350 Industry baskets

Table with columns: Basket Name, Value, % Change, etc. Lists Bkgs & Creditors, Pharmaceuticals, Water, etc.

FT Surveys

Text describing FT Surveys, including a section on 'European Postal Services' and 'Fidelity Active Trader'.

IF YOU'RE AN ACTIVE TRADER, ACT NOW.

Advertisement for Fidelity Active Trader, featuring a large graphic and text about trading services.

OPFX FACILITY

Table listing various companies and their share prices, including Ashtan Gold PLC, Amco Village PLC, etc.

LONDON SHARE SERVICE

ALCOHOLIC BEVERAGES

Table listing companies in the Alcoholic Beverages sector with columns for company name, price, and change.

CHEMICALS

Table listing companies in the Chemicals sector with columns for company name, price, and change.

ELECTRONIC & ELECTRICAL EQPT - Cont.

Table listing companies in the Electronic & Electrical Equipment sector (continued).

EXTRACTIVE INDUSTRIES - Cont.

Table listing companies in the Extractive Industries sector (continued).

HOUSEHOLD GOODS - Cont.

Table listing companies in the Household Goods sector (continued).

INVESTMENT TRUSTS - Cont.

Table listing companies in the Investment Trusts sector (continued).

BANKS, MERCHANT

Table listing companies in the Banks, Merchant sector.

DISTRIBUTORS

Table listing companies in the Distributors sector.

ENGINEERING

Table listing companies in the Engineering sector.

FOOD PRODUCE

Table listing companies in the Food Produce sector.

INSURANCE

Table listing companies in the Insurance sector.

INVESTMENT TRUSTS

Table listing companies in the Investment Trusts sector.

BANKS, RETAIL

Table listing companies in the Banks, Retail sector.

DISTRIBUTORS

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ENGINEERING

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INSURANCE

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INVESTMENT TRUSTS

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BREWERS, PUBS & REST

Table listing companies in the Brewers, Pubs & Rest sector.

DISTRIBUTORS

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FOOD PRODUCE

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INVESTMENT TRUSTS

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BUILDING & CONSTRUCTION

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BUILDING MATS. & MERCHANTS

Table listing companies in the Building Mats. & Merchants sector.

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Table listing companies in the Distributors sector.

ENGINEERING, VEHICLES

Table listing companies in the Engineering, Vehicles sector.

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INVESTMENT TRUSTS

Table listing companies in the Investment Trusts sector.

INV TRUSTS SPLIT CAPITAL

Table listing companies in the Investment Trusts Split Capital sector.

مكتبة من الراسم

LONDON SHARE SERVICE

BV TRUSTS SPLIT CAPITAL - Cont.

Table listing BV trusts split capital with columns for Name, Price, and % Change.

LEISURE & HOTELS - Cont.

Table listing Leisure & Hotels companies with columns for Name, Price, and % Change.

OTHER FINANCIAL - Cont.

Table listing Other Financial companies with columns for Name, Price, and % Change.

PROPERTY - Cont.

Table listing Property companies with columns for Name, Price, and % Change.

SUPPORT SERVICES - Cont.

Table listing Support Services companies with columns for Name, Price, and % Change.

AM - Cont.

Table listing AM companies with columns for Name, Price, and % Change.

OTHER INVESTMENT TRUSTS

Table listing Other Investment Trusts with columns for Name, Price, and % Change.

LIFE ASSURANCE

Table listing Life Assurance companies with columns for Name, Price, and % Change.

PAPER, PACKAGING & PRINTING

Table listing Paper, Packaging & Printing companies with columns for Name, Price, and % Change.

RETAILERS, FOOD

Table listing Retailers, Food companies with columns for Name, Price, and % Change.

TELECOMMUNICATIONS

Table listing Telecommunications companies with columns for Name, Price, and % Change.

AMERICANS

Table listing American companies with columns for Name, Price, and % Change.

INVESTMENT COMPANIES

Table listing Investment Companies with columns for Name, Price, and % Change.

OIL EXPLORATION & PRODUCTION

Table listing Oil Exploration & Production companies with columns for Name, Price, and % Change.

PHARMACEUTICALS

Table listing Pharmaceuticals companies with columns for Name, Price, and % Change.

RETAILERS, GENERAL

Table listing Retailers, General companies with columns for Name, Price, and % Change.

TEXTILES & APPAREL

Table listing Textiles & Apparel companies with columns for Name, Price, and % Change.

CANADIANS

Table listing Canadian companies with columns for Name, Price, and % Change.

LEISURE & HOTELS

Table listing Leisure & Hotels companies with columns for Name, Price, and % Change.

OIL, INTEGRATED

Table listing Oil, Integrated companies with columns for Name, Price, and % Change.

PROPERTY

Table listing Property companies with columns for Name, Price, and % Change.

RETAILERS, GENERAL - Cont.

Table listing Retailers, General companies with columns for Name, Price, and % Change.

SUPPORT SERVICES

Table listing Support Services companies with columns for Name, Price, and % Change.

AM

Table listing AM companies with columns for Name, Price, and % Change.

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TOBACCO

Table listing Tobacco companies with columns for Name, Price, and % Change.

TRANSPORT

Table listing Transport companies with columns for Name, Price, and % Change.

WATER

Table listing Water companies with columns for Name, Price, and % Change.

GUIDE TO LONDON SHARE SERVICE

Points for the London Share Service followed by FT Index, a member of the Financial Times Group. Company classifications are based on those used for the FT-SE Actuaries Share Index.

مكتبة من الاصل

PERSPECTIVES

The Nature of Things

Skeleton – assemble thyself

Clive Cookson looks at ways in which scientists are imitating nature's building processes

Manufacturing has made progress during the 20th century mainly by machining man-made materials...

larians, diatoms, coccolithophores and others – come to various shapes, but typical is a delicate filigree pattern of holes and spikes...

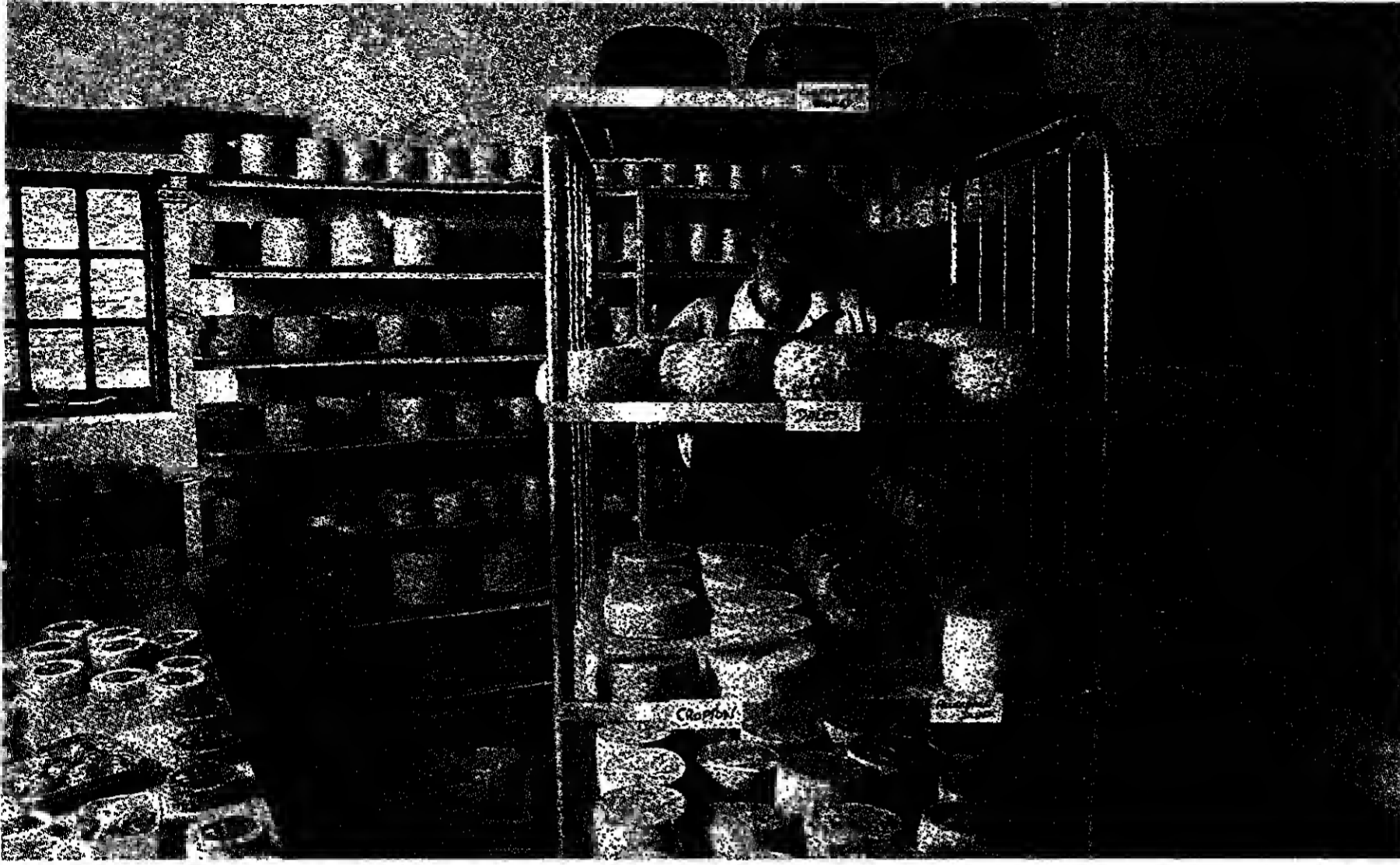
about one micron (thousandth of a millimetre) across. Under a microscope their intricate crystalline structure is almost indistinguishable from the shell of a marine alga...

goal of self-assembly. Their aluminium phosphate spheres have surface patterns – arrays of discs, pores and bowls – that are uncannily similar to those on the silica skeletons of radiolaria.

lapping array of tiny bubbles or vesicles, on to which the aluminium phosphate mineral is deposited.

Alternatively the artificial shells, with their microscopic pores, could be developed into excellent 'molecular sieves'.

research teams are doing related work. At one extreme are oil and chemical companies such as Mobil and Du Pont...



Carolyn Fairbairn: 'When the van broke down and needed £1,000 worth of repairs, Midland bank was not too happy'

Minding Your Own Business / Nicholas Lander

First, get your goat

Success for Carolyn Fairbairn started with the purchase of two goats. It led to a business as a cheesemaker and, last autumn, culminated in a success at the British Cheese Awards in London.

living. I needed to put 'self life' on to the milk but if I was to start a business it had to be from home so that I could carry on looking after our three children.

when interest rates were 17.5 per cent. They fell the next day but I was left paying the interest.

to have cheese instead of pudding. "If this were France, where both cheese and dessert are part of a meal, it would be less of a problem.

to have cheese instead of pudding. "If this were France, where both cheese and dessert are part of a meal, it would be less of a problem.

The biggest problem, in spite of recognition, is how to increase sales

were grown up and at university. But I thought of all the effort I had put in. While I was operating from home the business had no value for a potential purchaser.

However, cash is still tight. "When the van broke down, and needed £1,000 worth of repairs, Midland bank was not too happy," Fairbairn said.

Continued from Page 1

Royal Ordnance (a subsidiary of British Aerospace). James was given details of this top secret agreement by a man called Lionel Jones at Royal Ordnance.

James began to suspect that secret and illegal orders were going through BMarc with the complicity of at least some officials and to the detriment of the company.

But Percival's investigations were ended in mid-1989 – by his sudden death. James says: "We had no linking of any health problems. Of course, these things happen, but I remember being more than a little curious.

explosives company – this soon led to disaster, and the departure of James and his colleagues from the Astra board.

This weapon on two motorists stranded on a lonely road near his house in Scotland. He shouted at them and fired two rounds above their heads.

By August 1990, when Iraq invaded Kuwait, the police and customs officers had visited five British companies alleged to have broken the law by supplying arms-related equipment to Iraq.

ment. The court threw out gagging orders in the Matrix Churchill trial, releasing a flood of highly embarrassing evidence.

The peaks and troughs of holidays

Turnover of Yorkshire-based Drystone is climbing, reports Suzanne Askham

A walk through the English countryside seemed an obvious small business opportunity to German-born Astrid Nitsche. So 15 months ago she set up Drystone Holidays, which offers walking tours through Yorkshire's hills and dales.

Overseas clients are more amenable to the idea of paying for an organised walking holiday. "All the time I was working for other people, I kept thinking, 'I should be doing this for myself'."

مكتبة من الاصل

PERSPECTIVES



'A Trace of Red Lipstick', the western movie showing at this Moscow film theatre

Truth of the Matter
Tip-toe through the treetops

Whenever I watch the television news, I have to struggle against an instinct so deeply ingrained in my middle-class soul that it is possibly genetic. This is the rising of hackles at the sight of unwashed protesters attempting to disrupt the building of a by-pass around Newbury. It takes me a moment to conquer the adrenalin-rush of prejudice. Yet only last week I spent a pleasurable day with them.

True, their hair is as crusted as the fleece of a sheep, making my fingers itch for some clippers. But there is something appealingly fantastical about the roots they have built for themselves in the treetops.

Like the court in Shakespeare's *As You Like It*, they have escaped from ordered society into Nature. Life in this Forest of Arden has its charm.

Having lived here for months, the protesters have become at one with their surroundings. They like to wear feathers, adopt courtly graces such as *Maugie* and announce themselves by hooting like owls.

Not all of them, though, are steeped in rural lore. Steve, my guide for the day, waxed lyrical about the nightjars - then admitted he did not know what one looked like.

Brought up in Wokingham, Berkshire, Steve was up in his tree house throughout all the harsh weather. Now, the problem is mud.

They scurry into their tree houses at the first sign of tension, seeming as gentle as squirrels

There is mud everywhere. Spring cleaning a tree house can be no joke. But of course no one bothers. Squirrels on the ground are called benders, presumably because their frames are made of bent twigs. They could be mistaken for large compost heaps.

Peering into a communal bender revealed an interior so fetid it could have combusted spontaneously. The base of foul mattresses was scattered with dishes encrusted with food. But they can be cosy, these habitations. The object of Steve's trip into Newbury had been to collect an old oil drum, which could be converted into a wood-burning stove. Nearly all the tree houses and benders now have them.

Beside the Lambourn, a sparkling brook, it is difficult to think the protesters are not playing at *Swallows and Amazons*. This copse is as idyllic a place as you could imagine. But it is *Swallows and Amazons* with a twist. They do not take their water from the gin-clear stream because they are worried about its containing sheep dip. Instead, they urinate for miles, carrying jerry cans, to a fernhouse. We spy a large trout scudding between the shadows, but it does not convince them that the water is pure. They prefer to urinate a hatred of "them" - the environmental enemy.

The protesters live by their myths. Many are pagans. They are not much interested in other people's views.

Unlike the animal rights lobby, however, they have no financial resources. Nor are they thugs. Scurrying into their tree houses at the first sign of tension, they seem as gentle as the squirrels whose habitat they share.

At Pixie Camp (yes, that is what they call it), a pretty girl offered me a cup of tea, just as her mother might have done if the vicar had called. The tea never appeared, but I appreciated the offer. We passed another girl on the way to Kennet Camps swinging a hammer cage. It was empty, the occupant - a rat - being up her sleeve.

Close to, the protesters may not seem so frightening, but they are determined. These tree houses are a long way up, and the strands of rope that link them none too secure. Heaven knows what their tunnels are like.

These days, the cause of the countryside forms strange alliances. While I was attempting, unsuccessfully, to clamber into a treehouse, the Vine and Craven Hunt could be heard crossing a meadow next to the wood. One day, society will have to rethink its attitude towards the motor car. The protesters do not have all the answers, but I have half a mind to join them myself. If only someone would do the washing up.

Clive Aslet

Clive Aslet is editor of Country Life

But how will it play in Podolsk?

Russian film makers now have to worry about entertaining an audience - and they don't know how. Lori Cidylo reports

In the west, films have always been a form of entertainment. In Russia, they satisfied a thirst for truth.

During the first flush of *glasnost*, going to the cinema was like curling up in bed with a forbidden novel. A few stolen hours offered a glimpse of truth in a world of lies.

For decades, the hideous secrets of the past were kept under lock and key inside the Kremlin. Access to the truth was a privilege bestowed on a small group of ageing party officials, along with luxurious dachas, travel abroad, good medical care and special shops that sold better quality imported food.

When the gates were suddenly opened, film-makers played the role they had always dreamed of playing: that of political truth-teller and moral authority. Once hailed as silent heroes for cleverly inserting notes of irony cloaked in socialist realist rhetoric into their films, they could now delight audiences with abandon.

People went to the cinema almost as though they were going to a temple in search of sacred truths. If there were no empty seats, film buffs sat on each other's laps rather than miss a showing.

Afterwards, they braved the snow and headed home, where they would drink tea and discuss all the great questions that the movie had answered and, more importantly, those that it had raised.

"I remember those times fondly," says Karen Shakhnazarov, one of

Russia's top directors, hailed as a leading taboo-smasher under Gorbachev. "The state gave you all the money you wanted and there was no censorship. It was paradise for an artist. I knew that that kind miracle could not last long."

The fervour and romance of the past are gone. Russian cinema, now on its way to becoming fully commercial, is in turmoil. So great is the disarray that sometimes even actors do not know when, or where, the movies they are starring in are playing.

Svetlana Grigoreva, a theatre actress who won her first movie role in *Don't Shoot the Passenger*, nearly missed her own cinematic debut. An American friend who found out, by chance, that it was playing at the Moscow Theatre, called Grigoreva to ask her if she would care to accompany him to a showing that evening. "But tell me," she said excitedly. "How did you manage to find out where it was playing?"

Once it was possible to buy a newspaper which contained all the film listings. Now, short of calling every cinema in town, it is virtually impossible to find out what is playing, let alone where or when. The reason? The state no longer has the money to subsidise the newspaper.

Beneath such irksome problems lurks a deeper crisis. With the fall of the old regime, the role of the film maker in Russian society has changed, probably for ever. Like literature, cinema has lost its exalted importance.

Many cinemas have closed. Those that remain often show second-rate western films. The thirst for truth has been slaked and the public hunger has shifted to entertainment.

Many Russian directors have no idea how to please the new audience. "Today we are supposed to make movies that are entertaining, but we don't know how to do it," says Ivan Dykhovichny, whose films have won prizes at the Cannes film festival.

"When things first started to open up, everyone thought, 'OK, we will begin making commercial films now, but how can we?' That is like saying that we are going to start designing clothes better than the French - when we are still naked and barefoot. You cannot have a revolution in one day."

While those who despised the regime are grateful that it collapsed, many have been surprised to discover that their chief nemesis

was their muse in disguise. The Soviet regime offered a seemingly bottomless treasure-trove of taboos that had only to be exhumed.

"Communism was a powerful myth," says Shakhnazarov. "Opposing it was a kind of goal. It lit a fire deep within. What we are experiencing today is, first of all, a spiritual crisis. Any forbidden subject is no longer interesting. Today we must create art, but, for that, you need ideas and we, as it turned out, have no ideas."

"If you came to Moscow from Paris and saw a Russian movie, you would understand almost nothing about Russia as it is today," says Shakhnazarov. "Our films are always reaching into the past. They do not say anything about people's lives now. We must get back to the eternal themes, to man and his world. There is so much unhappiness in our country that we should be exploring."

Such philosophical musings are now tempered by financial pressures.

As Vladimir Motil directs the camera crew on the set of his latest film, *Carried Away by Horses*, his financial manager rushes in with a letter from the Russian company that was to pay half his operational costs.

"This is a catastrophe," Motil says, clutching the letter. "The money is being delayed indefinitely. That means that we cannot pay the actors or the rent on this studio."

"Under the Communists, my biggest headache was how to express myself in such a way that the censors would not catch on," he continues. "I felt this pressure daily. It was a kind of vice on my soul. But this system freed me from the financial worries I have now."

"Before, I didn't care how much a film cost to make or if there were delays in shooting. The Communists even forgave you if you went over budget. Now we are breaking our backs to find money so that everything does not collapse."

Money also influences what directors produce. For the first time, directors must ask themselves if a film will attract audiences.

However, those who came of age under Soviet censorship - and are accustomed to regarding themselves as the conscience of the nation - find the idea of having to make movies with popular appeal degrading. They feel unclean and cheapened by the need to bend to the will of a mass market. "Before, we had ideological prostitution and now we have commercial prostitution," says Motil.

Many subscribe to the notion that a film that pleases too large an audience must be bad. Judges at a recent film festival rejected a film that received the most enthusiastic reception from the audience.

But there is hope. Some predict that the new rough and tumble world of market realities will lead to a process of natural selection which will, ultimately, improve the quality of Russian movies.

"This is a dramatic time in our country's history," says Dykhovichny. "Those who were ready for this moment will survive. Those who do not know how to make movies will perish. It is cruel, but without this kind of system we will not move forward."

Dykhovichny, who drives around Moscow in a blue Toyota Land Cruiser, complete with cellular telephone, is clearly one of the survivors. "I have never waited for anyone to give me a handout," he says proudly. "I am a man who decides his own destiny."

Others within the movie industry are now free to command their own fate for the first time. Although fewer Russian films mean fewer roles for Russian actors, those with talent and drive are flourishing.

Previously, explains Grigoreva, the actress, there were two kinds of acting schools: those that groomed the future film stars of the Soviet Union (which required Party connections) and those with an "open" policy. The properly trained actors were then doomed to work in amateur theatres in the provinces for the rest of their lives.

"Before, the first thing a director would ask you was where you learned to act," she says. "If you mentioned a school, like the one I went to, he would not even let you audition."

"Now, I can go to any director and say, 'I am an actress and I want to try out for this part.' It is much easier to get a role because now it depends on talent."

Dispatches / William Barnes

Warlord of the Golden Triangle

The world's most dangerous man did not have a happy Christmas - a Thai visitor found the opium warlord unusually depressed a fortnight ago. Khun Sa has always been willing to show off his narcotics fiefdom, near Thailand's northern borders, for the benefit of journalists or curious westerners.

But no one could entice him from his jungle villa on Christmas eve - and now we know why: he had already decided to "surrender" to his bitter enemy, the Burmese military junta.

Surrounded by hostile Burmese army troops, and with his back to a border shut by the Thais, he must have been contemplating the end of three decades of international notoriety, power and wealth.

The "game" - of being a Shan nationalist - was up for the 62-year-old leader when hundreds of Burmese soldiers were invited into his Houtong base, 25km from the Thai border over the new year.

Khun Sa's empire is thought to have controlled up to half of the opium exports from the region where Burma, Laos, Thailand and

China meet - the Golden Triangle - the area that supplies 60 per cent of the heroin in New York.

The man who always claimed to prefer the simple life now appears set to "retire" somewhere in northern Burma. However, he and the Burmese authorities have yet to work out how to package this arrangement for the outside world.

We may not have heard the last of Khun Sa for, if the Machiavellian politics of the Golden Triangle teaches us anything, it is that the combination of brutal opportunism and fabulous narcotics profits produces unpredictable results.

Khun Sa was born and known half his life as Chan Chi-fu. He was tough, half-Chinese, half-Shan and never went to school. He lived on his wits and muscle. Predictably, in the 1960s, he became involved in opium.

The Shan countryside by then had been devastated by the marauding Chinese nationalist troops who had been pushed out of China and who quickly came to dominate the rapidly growing heroin trade.

After Burma's 1961 coup, the eccentric dictator Ne Win knocked

the heart out of the country's legitimate economy with his disastrous programme "the Burmese Way to Socialism". Then, as now, ridding the country of its thriving narcotics business was low on Rangoon's list of priorities: Chan Chi-fu's band of ruffians became part of the government militia and fought Shan nationalists in exchange for being allowed to carry on trading opium and heroin.

Chan Chi-fu became so confident that by 1967 he could announce that a massive opium caravan of "500 men and 300 mules" would not pay the Kuomintang taxes that the nationalists demanded from opium traders passing through to Thailand.

There was the inevitable bloody battle on the banks of the Mekong river. Chan Chi-fu's forces probably suffered the most; although it appears the commander of the Royal Lao Army, General Ouane Rattikone, double-crossed both sides by stealing the mule-train's precious cargo for his own refinery.

The opium super-gangster's grip may have been loosened by this setback: two years later the Burmese

threw him into jail for "flirting" with some Shan nationalists (although he had only hoped to butter up the Thais).

It says something for the man that his fighters - who fled to the jungle after his arrest - eventually released him from jail by exchange.

Khun Sa quickly attracted a notoriety that overshadowed other players

ing him for two Russian doctors they had kidnapped. Chan Chi-fu's five years in jail prompted him to change tack and transform himself into a Shan nationalist - with a Shan name, Khun Sa.

It was a role he never seemed to tire of playing at every opportunity. Khun Sa's nationalist posturing was designed to humour the Thai authorities, which are ethnically

close to the Shan and like having them as a buffer against Communist and Burmese forces.

The big narcotics profits that followed south into Thailand influenced many officials too. Khun Sa's new headquarters were actually inside Thailand at Ban Hin Taek - until the Thais were embarrassed by US pressure into throwing him out in 1982. By publicly speaking about his "Shan nationalism" - and frequently offering to sell his opium business to western governments - Khun Sa quickly attracted a notoriety that overshadowed other important players in the Golden Triangle. These included corrupt officials, rivals and the shadowy Chinese traffickers who move much of the heroin to the west.

When the American justice department pointed the finger at Khun Sa in 1990, following the world's largest seizure of more than 1,000kg of heroin two years earlier, Attorney General Dick Thornburgh drew an interesting comparison.

He said: "If someone were interested in disabling Chrysler Corporation they would not begin by seizing one man... they would try to go

to Lee Iacocca [the head of the US carmaker Chrysler] and remove him."

Yet, as one western diplomat in Bangkok said, Khun Sa's removal "doesn't seem to end the impetus, desire, need or greed for growing opium."

Others, like the Wa hill tribe - fierce rivals of Khun Sa who produce the most raw opium - and numerous Chinese traffickers, will certainly try to take up any slack left by Khun Sa's Mong Tai Army.

Rangoon's generals appear unperturbed that allies such as the Wa should continue to supply the junta with heroin: opium production has climbed from about 30 tons in 1948 to more than 2,000 tons this year.

The Burmese junta's priority is political control, not drug eradication or justice, which is why Khun Sa will probably remain at liberty in spite of the price on his head.

Lo Hsing-han, a wily Chinese drug baron, who once rivalled Khun Sa, also ran a government militia unit and served a spell in a Burmese jail. Now he is a big investor in the two Shangri-La hotels being built in Rangoon...

want to see above ground.

SPORT

Football in Africa

The plum that is ready to be picked

John Perlman on a tournament that will highlight Africa's progress

The newly-crowned World Footballer of the Year usually graces the San Siro stadium in Milan but for the next two weeks he will be giving his all on a converted rugby field in South Africa, wearing a shirt that he has paid for himself.

On Tuesday night, at the King's Park rugby stadium in Durban, George Weah, leading goalscorer at AC Milan, will switch from striker to sweeper as he tries to steer one of Africa's smallest countries through the rigours of the continent's premier sporting event. At the end of the tournament his last act will probably be to settle the hotel bills.

Weah contributed more than supreme skill as Liberia battled through the qualifying rounds to reach the finals of the African Cup of Nations for the first time. With most of the country's resources commandeered for war, Weah has footed the Liberian team's bill for playing kit, accommodation and air tickets.

Other countries could have done with a Weah. During the qualifying rounds for the 20th Cup of Nations, which begins in Johannesburg today, 11 teams were forced to withdraw because they could no longer afford to play. Kenya, which was supposed to host the finals, announced that, in spite of regular levies on ticket sales, it could not afford to get the stadiums ready.

So South Africa, which helped launch the Cup of Nations in 1997 - but could not compete because it refused to send an integrated team - stepped in as host. The competition is contested every two years and 13 countries on the continent will be taking live television pictures. It seldom attracts much interest outside of Africa. Yet virtually every league in Europe has its African stars. They play for Ajax, Anderlecht and French champions FC Nantes, for Bayern Munich, Torino and Sporting Lisbon.

There are close on 300 African footballers playing in Europe. And many, like Tony Yeboah at Leeds United and Finidi George at Ajax, have made a big impact. No one doubts, then, that Africa can produce world-class players. But what about world-class teams?

The immediate answer is yes, of course. After all, Cameroon reached the 1990 World Cup quarter finals and could have beaten England to reach the semi-finals.

But immediate answers can be misleading. Assessments of African football have often been clouded by condescension. In the past, those who patronised African football were made to pay for it - Germany beaten by Algeria at the 1982 World Cup, Portugal thumped by Morocco in 1986, Argentina well and truly Cameroonised four years later.

With those surprise results,

the caricature has changed from "skilful but tactically naive" to "superb natural athletes who will one day win the World Cup". Just as the first never reflected the past terribly accurately, the second, as a view of the present and its potentials, is sentimental.

African soccer has certainly improved. It is evident when you compare the performance of Zaire at the 1974 World Cup (beaten 9-0 by Yugoslavia) with the efforts and ability of Nigeria 20 years later - both went into the World Cup as champions of Africa. And the continent's potential is reflected in the fact that Nigeria and Ghana between them have won the World under-17 championships four times out of a possible six.

But the desperate poverty in most of Africa affects football too, even if the national team is often a favoured project of governments - some officials seem to think this entitles them to pick the team.

Issa Hayaton, the Cameroonian who heads the Confederation of African Football, says: "Sport on this continent is managed by our governments. And since they are all struggling under the burden of an economic crisis, soccer does not often feature among priorities. That is why you find some of the stadiums that used to be viable have now turned into potato patches."

The economics of African football have forced the continent's best to look towards Europe and domestic standards have suffered as a result. A recent survey in Maputo found that 85 per cent of football fans were more interested in the exploits of Benfica and Porto than they were in the Mozambican league.

Nevertheless, the Cup of Nations is a showcase of Africa's best, even if the withdrawal of holders Nigeria is akin to a Rugby World Cup without the All Blacks. And, while star players know that European club soccer represents their livelihood, most take the Cup of Nations very seriously. "This is very, very important for us," says Yeboah.

Ghana have won the Cup of Nations four times, more than any other team, but they have not been successful since 1982. In the absence of Nigeria the Black Stars, as Ghana are known, with players such as Yeboah, Abedi Pele of Torino and Osei Kuffour, the Bayern Munich defender, must surely be favourites.

Egypt, coached by Dutch World Cup hero Rudi Krol, Ivory Coast and Zambia might run them close. And Cameroon? The Indomitable Lions almost did not make it. They lost 2-0 in the qualifiers to Lesotho - who would be listed in a football encyclopaedia alongside Liechtenstein and Luxembourg, and not just for



George Weah, leading goalscorer at AC Milan, will try to steer one of Africa's smallest countries through its premier sporting event

alphabetical reasons. They were only saved when their conquerors ran out of money and had to withdraw. Cameroonians are still riven by a pay dispute dating back to the 1994 World Cup.

There are unlikely to be big financial rows in South Africa, though, because the Cup of Nations is never a money spinner. Teams such as Zaire, Zambia and Mozambique will draw big crowds - immigrants see South Africa as the United States of Africa, and Johannesburg is its New York - but it is hard to imagine fans paying R30 (£5.30) - four times the price of a normal league match

to watch Burkina Faso play Sierra Leone. Revenue will depend heavily on how well the host country does.

South Africa does have Nelson Mandela. His ability to shape sporting history was first demonstrated during a football match against Zambia held to mark his inauguration - he met the players at half-time and South Africa scored twice within two minutes of the restart to win 2-1.

That may not be enough, though. South Africa have made strides since their return to international soccer in 1992, which saw humiliating defeats at the hands of Algeria, Zam-

bia and Zimbabwe. Egypt have since beaten Ghana and Ivory Coast, but they do not have anyone in the class of Weah or Yeboah.

South Africa might win something off the pitch though. Africa looks certain to host the World Cup in the next 15 years. When that happens may hinge on the outcome of a power struggle between Joao Havelange, world soccer's president and Uefa, the European body. But both sides have promised Africa the plum - Havelange in 2006 and Uefa four years later - and South Africa's only real rival as host is Morocco. The South Africans will be keen to use the Cup of

Nations to build up a handy points lead.

As it is, Africa's growing political weight in Fifa has secured for the continent two extra places at the World Cup finals in 1998. Five teams in the finals will increase Africa's chances of fulfilling the 1993 prediction of Walter Winterbottom, former England manager, and echoed by others since, that an African team will win the World Cup before the century is out. The Cup of Nations will reveal much about whether Africa - not just the players but the officials as well - is ready to seize this opportunity.

Tennis / John Barrett

Outbreak of Selesitis

Last Wednesday in Sydney I witnessed a serious outbreak of Selesitis. It is a contagious disease which is certain to afflict the 8th Australian Championships which begin in Melbourne on Monday.

The symptoms are easily recognised - mobs of screaming children, wild eyed and faces painted in a variety of colours, clamouring for the autograph of the 23-year-old joint world No.1, Monica Seles.

The scenes at the White City tennis club were quite remarkable with 12,146 fans inside the ground by mid-afternoon on the third day of play in the Peters International, which when I used to play there in pre-sponsorship amateur days was simply the New South Wales Championships.

The object of this hero worship was quick to remember her own youth. "I see myself in their eyes. When I was about seven I was thrilled when Bjorn Borg signed my autograph book on a visit to Yugoslavia for a Davis Cup match. Then, later on, Yannick Noah gave me one of his rackets. I have all these trophies in a glass cabinet at home... they will be cherished memories."

As she came into the clubhouse to meet the press, Monica passed a small athletic man with greying hair whose autograph she would surely have sought had she realised who it was.

At the age of 61, Ken Rosewall still looks ridiculously slim and fit. It is hard to believe that 41 years have passed since I sat transfixed in the front row of the giant scaffolding stands at White City as Rosewall and Lew Hoad, his tennis twin, battled for Australia against Tony Trabert and Vic Sebas of the US in the Challenge Round of the Davis Cup.

Roger Becker and I were part of the world record crowd of 27,500 tennis mad spectators whose presence was testament to the high profile that tennis enjoyed in those days.

How times have changed. No longer does one see a mass of floodlit tennis courts in suburban gardens as you fly into Sydney by night; land values have risen too high to allow such luxuries. No longer are there Australians dominating the world rankings. Their top player at the end of 1995 was 19-year-old Mark Philippoussis whose rise of 275 places to No.33 in the world marked him as a man of the future.

Yet promise alone is no passport to success. The cold reality of life on the circuit was brought home to the young Australian last week when Britain's new national champion Tim Henman, who had come through the tough qualifying draw, knocked him out in straight sets.

In the next round, Henman himself was given a fine lesson on how to play in difficult conditions by Mark Woodford. In a swirling wind the South Australian left-hander showed the sort of groundstroke control and penetration on the volley that has made him and his partner Todd Woodbridge the world's No.1 doubles pair. At least in this area of the game Australia is still a dominant force.

One of the reasons for the decline in Australian world standards is the erosion of interest in the game both at participation and spectator levels. A survey has shown that apart from cricket, sports such as basketball, rollerblading and

baseball are now more popular with Australian 10 to 17-year-olds than tennis. Only 27 per cent of those questioned were regular tennis players.

This decline is being addressed in New South Wales by the launch of Advantage Receiver, a \$430 per year membership programme with a card that brings side benefits from car rental, hotel and dry cleaning discounts to inclusion in a ballot for Wimbledon tickets.

Although there may be up to 500,000 adults playing the game regularly in New South Wales, only 43,000 are registered players. State government grants are allocated between sports according to their level of registered membership - so it is important that Advantage Receiver is a success so that outdated club facilities can be modernised.

The finest boost would be for an Australian success at the Ford Australian Open. That is highly unlikely, in spite of the fact that five Australian men reached the quarter-finals in Sydney this week, none of them will be seeded in Melbourne.

Even though flu stricken Pete Sampras has been forced

Even though Pete Sampras misses a preparatory event, the world No.1 is still the favourite

to miss his preparatory special event in Melbourne this week, the American world No.1 is still the favourite. Defending champion Andre Agassi, never one to miss a public relations opportunity, arrived in Melbourne with a shaven head. That ensured a rash of publicity photographs.

The tonorial statement seems likely to become the fashion fad for 1996. The Croatian left-hander Goran Ivanisevic, top seeded in Sydney this week, is sporting a gentle fuz. The American Todd Martin is another who appeared in Sydney looking like an advert for a billiards competition.

Monica Seles will need no such gimmicks to attract attention. In the absence of joint world No.1 Stefan Graf, who is recovering from an operation to remove bone chips from her left foot, Seles will be the overwhelming favourite and the subject of constant surveillance from the security guards.

That will no longer worry her. "I'm used to it now," she said. "Security is stronger everywhere, not just for me, for all players. It is a fact of life."

For all her world-beat challenges it is also a fact of life that in three visits to Melbourne, Seles is undefeated. Her last victory there in 1993, a rousing win in three sets against Graf was the finest women's match I have ever seen.

When she needs a little relaxation, Monica can stroll with her guards to the other show courts to watch Ken Rosewall playing in the Champions Doubles along with the other legends of Australian tennis. I am sure he will be happy to give her his autograph.

American Football

A season with more downs than ups

With the play-offs ending this weekend, Jurek Martin says the game has much to do to redeem itself

This has been a rotten season for American football in both the professional and college games, except possibly for those who inhabit the gritty mid-west. Worse, it is lurching to an even less aesthetic conclusion now that the nation has denied its constitutional right to watch Jerry Rice, the record-breaking receiver of the San Francisco 49ers, catch touchdown passes beyond number in the Super Bowl at the end of the month.

The National Football League year has been marked by mediocrity on the field, a plague of injuries to star players, and the galloping willingness of greedy owners to move their sides to wherever the best financial incentives beckon. Thus, Cleveland to Baltimore, Houston to Nashville, Washington to a suburban parking lot.

One owner, Jerry Jones of the Dallas Cowboys, even cocked a snook at his national brothers-in-arms by signing deals with commercial sponsors such as Nike that threatened to undermine the trade in merchandise, as well as players, that the NFL had long regulated tightly.

The game's college version, so often the lovely autumn antidote to the NFL, also stood revealed more nakedly than ever for what it has long become: a cynical meat market

for the league. The national champions, University of Nebraska, won their second consecutive title under the darkest of clouds for putting in uniform players whose off-field conduct should surely have led any self-respecting university to demand their disqualification.

A movie called *The Program*, poor even at the time of its release a few years back, did the cable television rounds during this week's blitzard. At least it had the virtue of showing how life imitates even bad art.

Three of its fictional university's star players were suspended for cheating on exams, drunken driving, and attempted rape under the influence of illegal steroids. Naturally, their penalties were lifted in time for the crucial final game of the season - which, naturally, ended in a last-second victory to the delight of the wealthy alumni who could not understand the suspensions in the first place.

Nebraska had obliterated the University of Florida in a champion-

ship game long before the last play. But the team included running back Lawrence Phillips, on legal probation for badly beating up a former girlfriend, and Jason Peter, a defensive player with a dubious record for bar-room brawling. Tom Osborne, the Nebraska coach, later advised Phillips to forget about a degree and turn professional because he had a problem with the university's "educators" - whose mild sanctions had actually gone so far as to require him to attend classes.

All this took much of the glow from what might otherwise have been the charming college football story of the year - the rise, after years of football futility, of that excellent academic institution, Northwestern University from Illinois.

Known during their record losing streak as the Fighting Methodists, they won the Big 10 championship and played in the Rose Bowl for the first time since helmets were made of leather. Again, though, Cinder-

ella did not make it to the end of the ball, although the loss to Southern California by 41-32 was valiant enough.

The Indianapolis Colts, née Baltimore, were Northwestern's professional equivalents. This team of no-

first round. Last Sunday, in freezing conditions, they stunned Kansas City, which had won more games than any other team during the regular season.

The Colts ought to get their come-uppance against the solid Pittsburgh Steelers tomorrow before the Dallas Cowboys and the Green Bay Packers do battle in Texas to decide who else goes to the Super Bowl. The odds-makers favour Dallas, as they usually do a team featuring Emmitt Smith running the ball and Troy Aikman throwing it. But if the only criteria were the games each played against the San Francisco 49ers, the conclusion might be different.

Green Bay, whose fans wear hats shaped like Swiss cheese, were without bores in thumping the defending champion 49ers last weekend. The Packers did so by playing the best team of the past 15 years at their own short-passing, quick opening game.

San Francisco ought not to have

appropriate. The Cowboys were playing well and had been losing in bragging pre-match form with Deion Sanders, a 49er the previous year, promising mayhem and receiver Michael Irvin telling Rice he was not the best pass-catcher in the universe.

San Francisco, meanwhile, had big injury worries and had been losing to weak teams. With Young out, they were reduced to fielding a quarterback called Elvis (easier to grasp than his surname, Grbac).

Justice was poetic. Within two minutes, Rice, supposedly guarded by Sanders, collected an 81-yard touchdown pass. Still in the first quarter, Irvin caught a pass and dropped it, letting San Francisco run the ball back for another score.

By half-time, with San Francisco rampant, Rice had caught five passes for 160 yards - and Irvin just the one which he had fumbled. Holmgren, a much better coach than the Cowboys' Barry Switzer, will doubtless have studied the film of this game minutely.

But the season had better end well for it to be redeemed. If baseball shot itself in the foot with its long strike, football's own house looks in disorder. It will no longer be enough to abolish artificial turf, the cause of so many injuries, to pronounce the game whole and healthy.

صكنا من الاصل

TRAVEL / OUTDOORS

A dead city alive with tourists

Nicholas Woodsworth is thrilled at the sight of Petra, and horrified at the number of visitors going there

There is in most of us, I suspect, a little person trying to get out. He wears a broad-brimmed hat, is dressed in arcane scripts, and likes to muck about in the jungles of the Yucatan or the sands of the Gobi.

Musa, the "spring of Moses" the place where the great man struck the rock with his staff only to see water gush forth? Anything can happen in a place like this.

It was, I cannot say that I expected to feel quite the same virgin thrill experienced by Johann Burckhardt, the Swiss explorer who in 1812 trod these same rocks to become the first European to see Petra in more than six centuries.

riages clattering aloof have always served visitors to Petra. More disquieting for the future were the workers busy building a three-lane roadway to the Siq entrance, a facility designed to give ever greater numbers of tourists more rapid access to the Siq.

current hotel construction due to double accommodation, and day-visits from nearby Israel increasing, some Petra lovers fear that more than 6,000 people a day will come.

between the finely sculpted facades of Petra's tombs and the wild confusion of rock they grow out of, that one can still echo the words of two earlier tourists.

It seemed perfectly true. Petra enthralled me, and I spent three days hiking about its terrain, along the way coming across people quite as curious as the ancient Nabataeans must have been.

Of the three great Middle East ruins, connoisseurs agree that this is the one that should not be missed

in the coming years? Nobody really knows. UNESCO, the United Nations cultural organisation, has suggested that 1,500 people a day is about as many as the delicate, easily-eroded sandstone of Petra can withstand.

U ntil he received sponsorship worth £10,000 to help with his ski preparation, Graham Bell, Britain's only current world-class racer, was facing the prospect of racing this weekend at Kitzbühel, Austria, on skis he had prepared himself the night before.

This is surprising, as ski tourism has an annual turnover of more than £300m in the UK. It is well patronised by royalty, and skiing was pioneered as a world sport by British racing clubs, such as the Kandahar.

There are people callous enough to suggest that decades of war and tension in the Middle East had some positive effects, or that the "peace dividend" - the considerable economic benefits resulting from recent accords between Israel and its Arab neighbours - can now be creating unpleasant consequences?

John Samuel asks why UK competitors benefited little from the growing holiday market

20-year-old Scot who twice won Nor-Am Continental Cup slalom this season.

British skiers' natural mountain base is in Scotland. But the Scottish National Ski Council is separately funded by the Scottish Sports Council and largely goes its own way.



Graham Bell: 'We need to get rid of the whole amateurism idea: shoeing Britons will never win medals.'

The ski racers' struggle

John Samuel asks why UK competitors benefited little from the growing holiday market

The Sports Council's response seems unlikely to improve things: Nordic skiing and biathlon have produced some of Britain's best Olympic results, yet directors of both disciplines have been made redundant; and Alpine and freestyle racing teams have suffered severe cuts.

British skiers' natural mountain base is in Scotland. But the Scottish National Ski Council is separately funded by the Scottish Sports Council and largely goes its own way.

ter coaching ladder for young British skiers.

Emma Carrick-Anderson: a hope for the future

We are all looking for backbone in the garden nowadays and mid-days and mid-winter is a good time to observe it. The leaves are out, the sun is shining, and the light does few favours to those plants which are distinctive.

Backbone does not have to be evergreen. But it does need to be effective. But it does need to be easy, reliable and safe in the sort of extraordinary weather of the last two years.

Its relations are otherwise plants to avoid.

Farrer found it in China where he had collected seed from the gardens of local temples. He would have collected much more, but he antagonised one of the local princes who took his revenge by eating all the fruits on the Viburnums in his royal garden and throwing away the seed.

The best-known is the sugar-pink Dawn which is excellent, but I am pleased to see that more suppliers now have the neglected Charles Lamont which is not so pink and is outstandingly good.

The Viburnums which you see in London front gardens in mild winters are almost always the forms of the Bodnant variety. They remain among my top choices of shrubs for any garden, whatever the soil or the skill of the owner.

Some dismiss them as bare and twiggy. I cannot agree. The huds give a certain interest to the bare branches and they look fine when winter sunlight falls on them.

The skeletons that provide backbone

Gardening/Robin Lane Fox

Laurestinus. Its flowers are a dirty grey-white; the leaves tend to attract dirt and look a very dark shade of green.

Instead, be content with the skeletal beauty of the forms which are about to start flowering again after the Christmas cold spell. The most famous are named after the great plant collector Reginald Farrer and the great garden in Wales at Bodnant, where one of his introductions was crossed with a close relation.

The one glimmer of hope is that the Sports Council has appointed Geoff Cooke, the former England Rugby Union coach and head of its all-sport Coaching Foundation, to investigate ways of providing a bet-

ter coaching ladder for young British skiers.

is shaded, but not short of light.

It is important, however, to realise that almost every Carlesii in the trade has been grafted on to the much more vigorous Viburnum lantana, whose suckers must be ruthlessly cut out whenever their rough leaves and coarse, rather orange stems give them away.

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HOW TO SPEND IT

How to be a contemporary patron of the arts

Forget the hallowed portals of stuffy galleries, says Lucia van der Post. The modern way to buy is much more informal

For the old-style art collector - the sort who had acres of manorial walls to fill and fat cheque-books to call on - the informal supermarket style of art market must come as quite a cultural shock. Where once there were hushed galleries the portals of which were only entered by the well-heeled, today there are vast international fairs where people wearing jeans are as frequently seen as those in pukka suits and

where pictures can be bought as easily for a few notes as for big cheques. The Contemporary Arts Society and the London Contemporary Art Fair led the way in showing that informal and easily accessible fairs staffed by unfussy enthusiasts could garner a new audience for art and more sales for the artists. If the atmosphere turned out to be more "cash-and-carry than Cork Street", as one of the organisers of the CAS once described it, who cared when

the result was fun, eyes were opened, and artists were enabled to carry on being artists. Galleries and artists were quick to see that taking the stiffness out of selling helped the bottom line. Today, many galleries have loosened up their ways - prices are more readily displayed, the old attitude of "if you have to ask the price you can't afford it" has given way to a greater desire to help the less well-off find works they can afford, and studios have open days which

allow would-be collectors to meet artists and see their work in a more friendly environment. Whereas once most of London's art galleries were centred round Cork Street, today the intelligent and adventurous buyer would be foolish to ignore the outer fringes - the Whitechapel and Flowers East in east London, the young entrepreneurial galleries around the Portobello Road, as well as other enterprising outlets all round the country.

A marvellous place for those who are interested in contemporary work is the London Contemporary Art Fair at the Business Design Centre in Islington from January 17-21. Under one roof can be seen the work of artists from 80 of Britain's leading galleries, from the avant garde White Cube (which represents Turner prize winner Damien Hirst and the short-listed Mona Hatoum) to the more establishment Gimpel Fils and the almost conservative Fine Arts Society.

There will be more than 10,000 works of art to choose from - from sculpture, painting and drawing to video and installation art. There should be something for all pockets with prices ranging from £75 to £50,000. There will be work by the already discovered and by the completely unknown. Even if you do not want to buy, it is a wonderful chance to see what is happening, to spot what young artists are up to and coming trends. Below, art lovers who collect in

relatively modest ways from some of the galleries exhibiting at Art 96, tell us about their collections. ■ Art 96 - The London Contemporary Art Fair is at the Business Design Centre, Upper Street, Islington, London N1 0QH. It opens at 11am and closes at 8.30pm next Wednesday, Thursday and Friday, at 6pm next Saturday and at 9pm on Sunday 21. Admission is £7. Pictures: FT photographers, except Jilly Cooper (South West News)



Jeremy Isaacs, general director of the Royal Opera House

From my childhood I was bowled over by paintings and I used to buy little books on the subject. I remember as a teenager queuing round the block in the snow to view the great Matisse/Picasso exhibition in Glasgow and I used to go to galleries whenever I was abroad. But it wasn't until I came to London and I realised that I would have walls of my own that I began to think in terms of buying art. The first thing I bought was, I think, an etching by Peter Peri for 2 guineas, which I saw in the house of a friend. Five years later when I was

leaving Rediffusion my colleagues were kind enough to give me a little sculpture by Peter Peri. When I came to London I was very intimidated by the Bond Street galleries and their beautifully groomed ladies polishing their nails. I like buying from people I know and forming relationships with artists and galleries. I know and like both Angela Flowers and her son Matthew at Flowers East. Then I buy from Graham Paton in London Fields and the Jason & Rhodes gallery. My late wife's cousin was married to a gifted artist, Leonard Marcant, and we bought quite a lot from

him. I've always had a huge admiration for the great Scots women artists and once, to my huge delight, I found some Ann Redpaths in a boutique above Turbham Green Station and I bought one of them for about £500 - I just wish I had bought more. Then I love the work of Joan Eardley who painted in the Glasgow slums and in Caterline where she strapped herself to her easel to paint great storms. After my first wife died and I sold the family house, I had some money to spare and I bought a huge Joan Eardley. After I moved to a large loft in

Bermondsey with Gillian, my second wife, we bought a wonderful abstract painting by Bert Irvin which resides above the kitchen sink and though we really lashed out (it was a four-figure sum) we have never regretted it. Now, whenever we have spare funds or a corner to spare we try and buy a work of art. We've been converting a cottage in Suffolk and after Gillian was made redundant by The Observer we decided to construct what we call the Tiny Rowland wing. It is a workshop and a picture room, 11 metres long by five metres wide with one glass wall which looks out on to the gar-

den, leaving the other three walls free for paintings. We collect figurative and abstract work - apart from the Gillian Ayres, we also have two bigish paintings by two young Scots, a stylised classical landscape by Kenny Tait (above) and an extraordinary Slovenian landscape by Robert Mclaurin (who exhibits at the Jason & Rhodes gallery). Another pride and joy is a huge Alan Conk painting. And we have a strange painting by Rose Wylie. We have filled every wall and will have to stop for a bit. We don't buy really expensive pictures but those we have give us enormous pleasure.



Jilly Cooper, writer

Leo [my publisher husband] has always had a "dazzling" eye. When we got married, I got out lots of posters and started framing them. Leo was horrified that I should even contemplate putting up reproductions. He used to do the buying as I always admired his taste, which is very catholic - he found a "supposed" Corot, Rembrandt and Turner. He seems very good at finding near-misses. One of the first pictures I bought on my own was when I drank too much at a party and bought a Betty Usman for £15. At that time it was my salary for about three weeks. When I sobered up I didn't know how I was going to survive until my next pay cheque came through. Brathy painted me very early on when I was on The Sunday Times and I've always loved that portrait. We now buy quite a lot of art though never anything abstract.

I've got a Sue McCartney Snape that I love and when I bought a small house in London for the children I bought a few things for that - a little Sickert from the Fine Art Society was a great treat and very exciting to buy. Then I love Richard Ettrich's work. In particular we have a picture called "The Straight Road" which is wonderful. I buy quite a lot from the Fine Art Society. They rattle me up if they think there is something that I might like. I also love Sargisyan whose work I've bought from the Cadogan Contemporary Gallery. A particular favourite is a picture by Sir William Nicholson of one of Sir Winston Churchill's grandchildren in a cornfield which we bought from the Jonathan Clark gallery. By now our walls are packed - we've even got pictures on the lavatory ceiling - but I expect we'll go on buying. It's much more fun than stocks and shares.



Miriam Stoppard, businesswoman

I don't think of myself as a collector but I do buy art fairly regularly. A few years ago I decided that instead of putting money into my pension fund, I would buy works of art and have the pleasure now instead of waiting until I am 70. I have always had an interest in collecting - as a small girl it was postcards of the Impressionists; then later 18th century watercolours and I went on to Etz pictures and Lalique glass. But it wasn't until I saw the sculpture of a friend of mine, Nicole Farhi, that I began to think in a more modern way. I wanted to know more so I joined Roger Bevan's Exhibition Circle and gradually I began to understand more modern work. But I didn't succumb easily - it took a good six months. I also struck a deal with a friend, Patrick Bode. I would take him to the opera, which he loves, and he would give me private tuition at

galleries. Then Jody Collins, Curator of Modern Art at the Tate, arranged for me to see the Bacon exhibition at the Venice Biennale. These friends helped break down a lot of my reservations. Now, the older I get, the more modern my tastes become - whether in music, opera, theatre or art. I want to know what people are doing now and want to be part of it. I never do research, or weigh up the investment potential - that's unimportant to me. My reaction is instinctive. I simply buy what affects me. On two occasions, I was surprised by how much I was affected. I went to Yorksbire to see an exhibition of Eduardo Paolozzi's work and when I saw it I had to sit down. I was so moved. Then when I first saw Tim Maguire's work at the Jason & Rhodes gallery I was so moved that my cheque book again came straight out. I've almost never spent more

than £3,000 on a picture. I buy people long before they are well known. For instance, I saw some of Philippe Sferasward's work at a friend's house and tracked her down and bought a huge painting - something like £8 by 5ft, for less than £2,000. I was Frances Blane's very first buyer. I have also bought three Callum Innes after I saw his work at a Royal Academy exhibition. I'm very taken by sculpture and have several little Paolozzi. The first piece I bought, though, was a little rolling horse by Elisabeth Frink and a very moving drawing that went with it. The main reason I buy art, though, is that it makes the room I'm in feel a better place. For instance, in my line of vision now is one of my favourite pieces - a small reclining figure by Frank Dobson (above) which I bought from Jason & Rhodes after I fell in love with his work.



Lynn Barber, journalist

I have always collected things in a small way - Victorian prints, some old watercolours and Baxter prints - what you might call Victorian house clutter, but David, my husband, and I always said that if ever we got any money we would buy paintings. David has done life-drawing all his life and has a very good eye. Early on, we bought some big charcoal drawings by his art teacher June Collier and a lot of prints from Chris Orr, who teaches print-making at the RCA. But it was not until I was working for Vanity Fair a few years ago that we suddenly had quite a lot of money and I could think about buying works of art seriously. I went to the Contemporary Art Fair and spotted a painting by Edmund Fairfax-Locoy that I thought might interest my husband but he came back and said that what really caught his eye was an amazing pair of paintings (above) by Gillian Ayres from the Purdy Hicks Gallery. I was staggered because I had never heard of her and he had never shown any interest in abstract art before. They were quite small but in incredibly vibrant colours with

some particularly vivid pink. We paid £7,000 for the pair and the funny thing is that I never felt the bottom one was as good as the top one. But when Gillian Ayres, who likes to know where her paintings have gone, came to see us she brought along another one which she said we could have as well so now we have three. She was wonderfully generous - not just in giving us another painting - but also with her knowledge and experience. She told us that we should go and look at work by other modern painters such as Patrick Heron, Howard Hodgkin and Roger Hilton; it has all been a terribly educative experience. I now feel I am beginning to understand abstract art at last. I love these paintings - they are the first thing you see as you come into the sitting-room. They are glamorous and give the whole room a lift. I get more pleasure from those pictures than anything else I own. I shall definitely be going to Art 96 this year - I'm now hooked. I spent the first 20 years of my married life collecting antiques - I now want to buy work by living artists.

For those who want to learn more about art here are two suggestions:
■ Christa's Education runs Modern Art Studies, Courses in History of Art from 1850 to the present at Birkbeck College. A term's lecture course costs £715 (plus VAT), a 1 year course costs £1,850. Tel: 0171-435 3680.
■ Exhibition Circle is run by Roger Bevan, who is the senior contemporary art correspondent of The Art Newspaper. The circle meets on Wednesday evenings and Roger Bevan takes the group to exhibitions, museums, galleries and artists' homes to conduct seminars on the works. There are also conducted trips abroad. £287.50 for a year. Tel: 0171-292 5482.

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FOOD AND DRINK

Wine

Buy more - but drink it very slowly

Jancis Robinson warns of the the perils of choosing the very varied whites of burgundy

My New Year resolution is to buy more white burgundy and drink it less quickly. Am I the only wine enthusiast to have a careful of red wine but a desperate shortage of whites of a similar calibre?

and the number of truly subtle Australian Chardonnays is increasing every year (Coldstream Hills Reserve, Cullens, Leeuwien Estate, Moss Wood, Shaw & Smith Reserve and Stonier spring to mind).

white burgundies can. Nor have they a proven track record of improving in bottle for a decade. Most of these are wines to be enjoyed within a year of buying them.

With the exception of some Fulfyns from Jean-Marc Boillot, few of the 1994s I tasted were seriously exciting, however. Although prices will certainly be hiked for the more concentrated 1995s, it may be worth waiting a year until the 1996s are offered as futures.

reminiscent of new world wines. Ambient yeasts, warm fermentations and over-cautious additions of sulphur are exchanged for deliberately nurtured yeasts, cool fermentations, added acid and occasionally (surely?) added oak chips.

panel of French wine tasters to identify which of 24 wines were French and which new world. Four California wines were thought to be French (including the Lymanar 1992 Pinot Noir Oddbins were selling at £12.99 before Christmas).

demand that a perfect wine should proclaim its origins and be the unmistakable product of its geographical roots, the first requirement of a wine is surely that it tastes good. Only once that requirement is met is it relevant to discuss demonstrable authenticity.

I was the hull that did it. Until then all this talk of mad cows had left me mildly tepid, if not cold. There was a disease with a comic name which sounded as if it had been invented by the writer Saki, and that had been hard to take too seriously.

I did not eat hamburgers, and was innocent of the taste of reconstructed or restructured flesh, bone and skin fat. I felt no sympathy for those who did.

That beef sales were falling I put down to my old enemy "Wald Seth", that brilliant discoverer of Peter Simple in the Daily Telegraph newspaper, who had leapt out of his column to become one of the bugbears of modern life: the technological farmer who makes fat profits by cutting costs and corners and by endangering our health and his business in the process.

Seth was surely the inventor of the geometrical carcass. If anyone had struck on the idea of feeding cattle on minced-up dead sheep it had to be Seth.

I have to admit, however, that I was occasionally worried when I heard otherwise sensible men and women express doubts about the sagacity of eating red meat, beef in particular.

What is the world coming too, I thought, if true Britons shun le rous-bif? Would the French begin to turn up their noses at snails and frogs next? Were the Germans poised to give up sausages?

Then I went to Kincardineshire and met the bull. I fear I may have annoyed its keeper by suggesting it looked a mite languid, sitting in its straw, for he leaped over the gate and whacked it sharply across the buttocks.

It then stood up in its 1,300kg glory, looking like an 18th century sailing ship of some prize ox. Then it caught sight of my travelling companion, who seemed to have struck a chord somewhere, for he ambled over to have his mighty head tickled. Never had I been so close to such a magnificent beast.



The real thing: David Lidgate, owner of C. Lidgate, the Notting Hill, London, butcher, is one of too few who sell Aberdeen Angus beef in prime condition

Meat / Giles MacDonogh

Why the image of British beef must be restored

"hobby cow" is no longer justifiable. Scotland is still ideal country for the Angus. The animal wants good grass, and that means the right soil and plenty of water. The cold must help too. The cow eats more and develops more subcutaneous fat which ends up as the marbling in the meat. It is this marbling which is the greatest quality factor when it comes to Angus beef: it makes the flesh sweet and succulent.

butcher and the chef - "If one person drops the ball the beef is bad." There has been a problem with the abattoirs. With profits down they no longer want to hang meat because this involves loss of weight. The result is an acid, indigestible flesh. Macphie cited an old farmer that he knew: he insisted on hanging his beef for three full weeks. I mentioned a "traditional" beef put out by one of the supermarkets. He thought it would be three or four days old in the shops rather than the two weeks implied by the word "traditional".

his own butchery. He had little time for the way meat was treated in Scotland: "I'm not going to have my meat minced by an ignorant butcher." He was scarily conscious of the wastage on a beef carcass. Any fool could sell the primary cuts, but there remained the problem of the forequarters. Having his own butchery would allow him to look out for different ways of processing this under-valued meat.

ple thought there was a lot of fraud, at least four times as many carcasses were sold as Angus than were actually the case. One local abattoir sold "Aberdeen" beef, which had managed to muddy the waters in an unhelpful way.

The men who perfected the Aberdeen Angus were Hugh Watson, of Cellar in Angus; William McInch, of Tillyfour in Aberdeenshire; and Sir George Macpherson-Grant of Ballindaloch in Banffshire. At first the Angus was a smallish cow. In the past 30 years, however, it has grown to a more interesting size and its former reputation as a

before coming here, and sea bass with caviar (with a similar pedigree). The presentation is wonderful. Hill has brought with him all the perfectionism of his own branch of the kitchen. It shows in the desserts: a banana mousse with a mango rice pudding (Hill brought this from the Manor at Quaf' Seasons) or an astonishing "Cafe Minute" complete with edible coffee cup.

Such was his reputation that comments on Soyer's cooking range from commanders such as Lord Raglan on the wonderful dinners he cooked at the Reform and was to cook for them once the war had been won - to the foot soldiers' comments on how Shilling Cookery had improved their domestic meals.

country, at no charge. This appeared in the following morning's paper and was promptly accepted by the war office. Overnight Soyer drew the

missariat officer could decide who should request it. Soyer reorganised the army's cooking patterns and, utilising the newly invented electric telegraph, ordered from Chollet, in Paris, a pressed, dried vegetable which, when reconstituted, substituted for the fresh. Although hard bread was widely available it was useless for the majority of soldiers whose gums had been affected by scurvy. Soyer produced a bread-biscuit which would keep and was palatable.

Conditions were even worse at the front. British soldiers received 1lb of meat and bread each a day, more than their French allies, but were left to cook for themselves while the French formed messes of 12 with one soldier acting as daily cook. Vegetables were not included so scurvy was common and lime juice was not issued because neither the medical officer nor the com-

Belgian beer A monk's life has its consolations

Beer being beer, perhaps, its traditions have been harder to maintain than wine, for example. In most cases the drink of the working class, it fell victim to the brutalisation of the proletariat in the 19th and 20th centuries.

When many of England's beer styles were rescued from oblivion in the 1960s, it was only because beer began to capture the imagination of middle-class journalists who were prepared to fight a campaign to save the nation from evil keg and wishy-washy lager look-alikes. The "lumpens" were probably prepared to lump it.

Germany too went through something of the same process. Many of the individual styles of beer which were to be found in 19th century Germany were displaced or replaced by pale imitations of Bohemian or Bavarian models. Germany may seem like a beery paradise, but it was far more of one before 1860.

Of all the countries which have been able to cling on to a body of highly individual beer styles, Belgium must be the most compact. It is not possible to say that there is no "bad" beer in Belgium, there are poor pilsners and lagers there too, but in Belgium there is absolutely no excuse for drinking them.

I tasted a little range of Belgian beers at my home recently, and almost all represented highly exciting, characterful brews and a range of flavours which would be hard to conceive of elsewhere. I did not like all of them.

Florisgaarden Nlnkeberg's Nlnke beer (£1.60) tasted of passion fruit and finished cloyingly sweet. Mort Sabite (£1) was more my thing. It smelled plenty of rice pudding, had plenty of body and a good tang to finish. Liefsman's old brown (£1) was dark and creamy. Again it had masses of body. A mid-morning pick-me-up.

Gueuze Girardin 1882 (£2.05) with its spontaneous yeast fermentation is one of the oddest beers around. Not everyone will find it attractive - there is a whiff of unwashed elephant about it and an acidity which makes you understand why some brewers might wish to mix in fruit.

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Giles MacDonogh

Book Review / Nicholas Lander A great culinary life

Alexis Soyer possessed great culinary skills and an extraordinary organisational ability. This book includes his best known recipes as well as instructions on how to cook for 1,000 men - should you need to know - and a canny eye for the main chance.

Boujeana Mars, chef of La Mamounia in Marrakech, is bringing a taste of Morocco to London from February 12-25 when he cooks at The Berkeley, in Knightsbridge. For reservations, tel: 0171-235 6000. Fax 235-4530. Jill James

PROPERTY / MOTORING

Scenic - but beware of traffic noise

Gerald Cadogan looks at homes near the M40 corridor

Five years ago, when the M40 was at last made to stretch from London to Birmingham...

At first, traffic on the new route between the UK's first and second cities, via Oxford, Banbury and Warwick, was sparse...

Houses in the M40 "corridor" are seen as sensible and attractive places to live. From Banbury, in Oxfordshire, it is easy to get to Birmingham...

Of the three counties in the M40 corridor, the south Northants triangle between Banbury, Daventry and Towcester - Grafton Hunt country - was probably the least known...

Travellers to London may take either the M40 or the M1, depending on one's final destination in the capital. The Mill House (on the river Tove) at Slapton near Towcester is eight miles from the M1 (exit 15A) and 14 from the M40 (exit 10)...

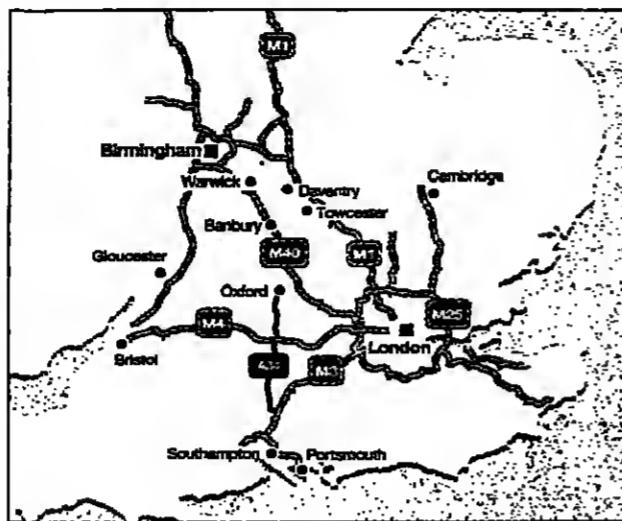
The company is also selling the 18th century Manor House at Woodford Halse for £250,000. The price is attractive but the house is on the roadside...

Banbury-based Cherwell District Council agrees. Development will go up to the motorway but not beyond it - except that the owners of the large Banbury stockyard have permission to relocate beyond...

House prices in the M40 corridor have been on a roller coaster over the last decade. In the late 1980s they climbed as buyers anticipated the benefits that the new road would bring...

Prices have now returned to what they were in 1988 (in nominal terms), with a strong market in the top range above £350,000-£400,000, says Iain Stirling, of agents Lane Fox...

The stable block is also for sale, with a guide price of £160,000. So is a 1.2 acre pad-



The Mill House, Slapton, Northants. The guide price is £250,000

dock, with a guide price of £10,000 - which illustrates how much more one has to pay for "amenity value" land than for working farmland...



Middleton Stoney House, a substantial Regency old rectory with 10 acres is attracting offers around 20 per cent above the base price of £340,000



High Furze Farm, Tiddington, Warwickshire. For sale at £435,000

those who like folk music, the Fairport Convention festival, which takes place a few fields away for two nights every August, can be heard quite clearly...

Real estate advertisements for Hamilton Brooks, Artesian Estates, and Regent Park Central London.

International Property magazine advertisement featuring homes from Britain, Spain, USA, France, Caribbean, Portugal, Cyprus & more.

Monte-Carlo advertisement for residential areas in Monaco and Agedi property services.

Switzerland advertisement for Lake Geneva & Mountain resorts.

French Property Exhibition advertisement for 26th, 27th, and 28th January 1996.

London Rentals advertisement for Aaron and Lewis.

Country Property advertisement for a detached house in Chester U.K.

Motoring/Stuart Marshall advertisement titled 'Above or below: how to cross the Channel'.

Mitsubishi Carisma advertisement featuring a photograph of the car and text describing its features.

Handwritten Arabic text at the bottom of the page.

ARTS

We are an inert crowd, wordless, joyless, flattened by boredom. We are as phlegmatic as third world peasants waiting for water or Moscow housewives waiting for bread. We are miserably dependent, junkies waiting for our fix.

I am standing in a queue in a supermarket in Shepherd's Bush waiting for my induction into a national ritual. I take a small piece of paper covered with numbers from the sort of perspex pamphlet-holder that contains tracts from the Society for the Propagation of Christian Knowledge in newly marketed cathedrals. With a stabby biro, I put a line through five sets of six numbers and offer the sacrament to a shop assistant. I part with 25 and I have become a player in the National Lottery.

During the time that I was waiting, my mind remained a void. I didn't think about the destination of my money. I didn't debate with myself, still less with my equally taciturn companions, whether a proportion of my money should go to a hospital, a sports stadium, an opera house, an underground car-

Morte D'Arthur and Mystic Meg

Richard Eyre, director of the National Theatre, looks into his own crystal ball and has grave doubts about the lottery's contribution to British cultural life

Over the years, Spanish dance companies have sought to show us "ballets" - that is, dramatic narratives in which a tale is told through the language of national dance. Alas, they have all, in my experience, been failures.

Heels have drummed and castanets purred; sinuous bodies and gleaming haughty or minatory have flared at us, while dramas of the strictest passion have lain obstinately doggo. The dance, so hot-headed and hot-beeled in solo or duo, simply does not admit of narrative coherence: it is an art which, oddly enough, has few gradations of feeling.

The star comes on stage, amid miles of flounces or in trousers that have been poured on, and is whipped into a frenzy by song and hand-clap, exploring a single state, be it lust or outrage or peacocking display. But a tale is not told, and I know of only one Spanish ballet - *Le Tricorne* - which has truly and effectively solved the matter of story-telling through Spanish steps. And that was made by a Russian.

All of which prefaces the news that a new Flamenco show, *Corazon Flamenco*, is at Sadler's Wells for the next month, and the greater part of its programme is yet another muffled dance-drama. It is action is obvious, given the cast list - *The Wife, The Gypsy Man, The Husband* - and it needs but to say that the merry solution to this intrigue is that Husband and Gypsy face each other (the far-from-complaisant hubby having a shotgun, while the gypsy has found a small silver revolver about his person, which is no small feat considering the trousering he sports). And, with a nice burst of dramatic novelty, the wife drops dead.

It remains for the gypsy to place her corpse in a wicker-work coffin - they order these things differently in Spain - and drag it and the late beloved off to the wings and, we trust, the nearest cemetery.

The sound-track is over-amplified guitars and singers, who sit at the side of the stage, and occasionally appear as chorus. The production is by Francisco Sanchez. The most interesting performance is given by Arturo Aguilar as the gypsy, Taut, young, with a passing resemblance to the great Luisillo, he is a vivid presence. I spent much of an interminable hour thinking what a fine Miller he would be in *Tricorne*.

The second part of the show

park at Stonehenge, any number of immensely deserving charities, or even the Chancellor of the Exchequer.

With time to spare I might have asked myself why the contract to run the National Lottery was not awarded to a non-profit making company, whose aim was to distribute its surplus to charity. I might have speculated on the reasons why no one had foreseen the oceanic floods of revenue, and why the running costs of the successful bidding company were unacceptably high.

I might have smarted at the debasement of myth, the poetic larceny involved in christening a company dedicated to the exploitation of greed with the name Camelot. And at the painful irony, or is it bathos, that the ridiculous machines for agitating the load of bouncing balls bearing the winning lottery numbers are named *Lance-*

lot and *Guinevere*.

I might have marvelled at the presence of the BBC in seeing that the remit of Britain's public broadcasting service would be served by presenting the weekly celebration of the only universally accepted national institution.

I might have mused about how you actually get through £30m. You buy one, two, three houses, you stuff them, and employ someone to look after the staff. You buy a few cars you gorge yourself with mountains of caviar, you bathe in Château Latour, you start racing horses, you travel between your houses, you have surgery for your obesity, you have treatment for your alcoholism, you have counselling for your depression - and you have still got mooney left over for a Matisse.

And I might have asked myself why Anthea Turner? Why she enjoys national celebrity for presenting the lottery programme is as hard to fathom as Fermat's Last Theorem.

But my brain was paralysed by a million numbness, and, along with millions of my fellow countrymen, I shuffled forward to the counter. As a loser, of course, I cannot claim to be as accurate in my predictions as Mystic Meg, the astrologer who shares her insights with viewers of the BBC's *National Lottery Live*, but when I look into my crystal ball I see the following:

The public (and some newspapers), unable to distinguish between capital grants and revenue, will become ever more confused and resentful of arts organisations ("tofts in tutus") which continue to demand more money from the government, while receiv-

ing sums from the lottery large enough to buy a newspaper.

Legislation governing the lottery will change. The grant from the department of national heritage to the Arts Council will diminish (it already has this year) when revenue as well as capital grants are made from the lottery.

The Arts Council will, for a short time, find itself rich in cash to distribute to hungry arts organisations but will have been so busy lobbying for change in the lottery legislation that it will not have developed a strategy for distributing the largesse.

The government, remembering its failure to harness North Sea oil revenue entirely to its advantage, will start to siphon off cash from the lottery to help fund education and health. (If this seems far-fetched, a political historian rather than a fortune-teller will reveal

that this is precisely what happened in several Australian states).

The novelty of the lottery will wear off, and the income will diminish. The Treasury will demand a higher percentage of tax, rather than see its portion of the cake shrink.

The arts will receive no further funding, either from the lottery or from the department of national heritage and the true measure of our damnation will be revealed: the failure to convince government of the necessity of maintaining Treasury funding for the arts will have driven us into lobbying for a change in the lottery legislation. Our success will lead to our suicide.

The Sun newspaper will trumpet "Luvvie Tofts Get Stuffed", and

there will be quiet celebration in the corridors of the Treasury among those who had always regarded giving tax-payers' money to the arts as a soap-run for the self-indulgent.

Arts organisations will turn to business and private sponsorship for revenue support. The patrons will shrug and say "We've given you what you asked for when you wanted matching funds for your grand capital schemes, funded by the lottery in the mid-nineties. We have no more to give."

Glistening new, or handsomely refurbished theatres, will have to raise their box office prices to unacceptable levels or reduce their costs - fewer actors, fewer staff, no new plays (royalties), no Shakespeare (large casts), no sets, no audience.

And the Mystic Meg will help me to see that there will be a use for at least one empty theatre: once a week on the Olivier stage a lavish set will be unveiled, two machines will be wheeled onstage, pastel-coloured bouncing balls will be reverently handled by men in blue blazers and white gloves, and once again, Anthea Turner will write the nation in its epiphany.



A vivid presence: Arturo Aguilar (right) as *The Gypsy*

Carrasco, the gypsy heart

is more enjoyable: a display of flamenco which has not been maddened by delusions of grandeur. It introduces the notable dancers Manuela Carrasco and José Fernandez, and a splendid singer, Susi. Fernandez has all that psychic concentration and passion to drive the rhythms along that we hope for in gypsy dance,

and Susi has the varied timbres and the mastery of vocal arabesques to beguile any audience (and she has a magnificent guitarist in Joaquin Amador).

But it is Carrasco who gives the show its gypsy heart. Her first number, *Siguiria*, was dull but did not ignite - and unless a flamenco artist feels

the god with them, the dance can have an automatic air. Returned in a carapace of white flounces for a *Solea*, she had the massive and brooding look of one of the *Nadelman* statues in New York's State Theatre. She is a monumental artist in style as in appearance, and as the dance took hold, we saw those grand intoxications

of foot and torso, the flailing limbs bearing the music from the air, which is the real and absolutely irresistible flamenco. Tremendous.

Clement Crisp

Corazon Flamenco is at Sadler's Wells Theatre until February 10.

Feast, famine and matters of interest

Antony Thorncroft on the Arts Council's dilemma

On Monday the Arts Council's lottery account bulged with another £5m, its biggest ever weekly take from the nation's record splurge last Saturday on the national lottery. As one of the five good causes, it receives 5.6 per cent of the total stake.

Also on Monday Lord Gowrie, chairman of the Arts Council of England, had yet another meeting with heritage secretary Virginia Bottomley to see if there was any way that the £5m cut in the council's annual grant, a cut which will spell crisis to dozens of arts companies across the land, could somehow be mitigated.

It is an Alice-in-Wonderland situation: feast and famine in the same organisation, and the prospects for a compromise are not bright. The government cannot change the way the lottery works without new legislation, and the very idea of letting MPs loose on what has become such a contentious matter is a non-starter. It is a case of the lawyers examining the small print, trying to find the inextinguishable law that lottery money can only fund capital projects in the arts, not pay artists or the rent.

One get-out, mentioned in this column last week, concerns the extra administrative burden that the staff of the Arts Council and the Regional Arts Boards have to carry administering the arts lottery. If these overheads could be costed to the lottery account, money could be freed to boost the council's reduced 1995-97 grant of £186m.

Another avenue being explored is the matter of interest. In June the Royal Opera House received £5m from the arts lottery for its re-development: except that it did not. No money will change hands until Covent Garden can satisfy the council that the project will go ahead as planned, with the ROH raising matching funding. It is the same with Sadler's Wells' grant of £30m in October - the money is still with the council.

In all the council must have earned at least £5m in interest from grants it has agreed but not yet delivered. Could this money go on revenue funding for needy clients this year? Lord Gowrie sincerely hopes

so, but he is not sanguine. It is possible that the council will fail to claw back all, or even most, of the £120,000 there were no takers. The best explanation is that the "Pope" bought a work that was too thinly painted for modern tastes.

Rather than spread the misery equally, the council could show leadership, funding certain enterprising clients generously and cutting grants to less impressive performers. On the rare occasions that the council has wielded the discriminatory axe all hell has broken loose. Only Mrs Bottomley, or the lawyers, can staunch another burst of blood letting.

It takes more than the worst snowfall in a generation to put off connoisseurs. They braved the New York weather this week to strongly bid for Renaissance works of art collected by two of the most celebrated insiders of the antiques trade - the late Sir John Pope-Hennessy who presided in turn as director of the V&A and the British Museum - and the late Ruth Blumka, from the famous family of dealers.

The furnishings of the "Pope's" Florentine home came up at Christie's and made his heir, his research assistant Michael Mallon, £1m richer. But while virtually every lot sold well, the most interesting did not: it was a painting by Mola of "The Baptism of Christ", which Pope-Hennessy had bought for £14 in 1946 when the war-ravaged trea-

sures of Bridgewater House were virtually given away. Even with a modest top estimate of \$120,000 there were no takers. The best explanation is that the "Pope" bought a work that was too thinly painted for modern tastes.

A first session of the Blumka sale was delayed because of the snow, but Sotheby's had no cause to worry. It was over 80 per cent sold by lot.

Meanwhile in London Sotheby's is about to add another marketing string to its bow. It is converting the ground floor of its Bond Street saleroom into a café. With the capital's main museums actively promoting their catering establishments why should a saleroom not attempt to feed the body as well as the soul?

The Millennium Commission is not afraid of making enemies. The cultural worthies of Wales are not accepting its rejection of their plan for the Cardiff Bay Opera House meekly. They are now deciding whether to put in another bid with a modified plan or demand that the commission makes public the consultants' reports that informed its rejection of the £40m application.

And in London the V&A is reeling from the news that its millennium bid to redevelop space at the rear of the museum has been parried, with the suggestion that it applies elsewhere. The V&A is now pinning its hopes on the Heritage Lottery Board.

INTERNATIONAL PROPERTY

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 - Tennessee - Nashville - Country Music Capital of the World
 - Texas - Dallas & Houston - "The Lone Star State"
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Who guards the guardians? Who checks that the champions of integrity in programmes sold with *gracitas* are not taken in? The thought is prompted by *In Committee*, a time-honoured Sunday-night treat which often shows politicians sinking party differences to thrust and probe into possible abuses in the cause of the public good.

Last week we were treated to snippets from a parliamentary committee enquiring into the possible malign influence of freemasonry on the police and judiciary. The suspicion that this might be a waste of time dawned not merely with the faintly paranoid rumblings of an MP once described as "the Jeffrey Archer of the Left" but also by the excitable contribution from an anti-Mason author who offered the long-explored myth that Mozart was hurried in a pauper's grave, maintained (wrongly) that the composer was abandoned by fellow-Masons and made a wild surmise that he might have been murdered by a Mason he had cuckolded. If this is typical of his accuracy, historical research and respect for truth, his book can safely be given a miss.

I was left wondering whether more harm is done to the free

Radio/Martin Hoyle Speaking up in public

access of information by producers who foist on us self-important conspiracy theorists and those with an axe to grind than rolled-up trouser-legs and special handshakes.

Factual sloppiness now seems the norm. Nothing too important; just enough to make one look prissily nitpicking if one complains. Connoisseurs of Ned Sherrin's tortuous versions of foreign names took several minutes to work out he was interviewing the Cirque du Soleil in last Saturday's *Loose Ends*. This semi-cultured show also distinguished itself by playing the verse of a song from Michael Frayn's *Offenbach* re-vamp, *La Belle Victoire* (née *Hélène*), while scrupulously cutting it off before the well-known refrain.

There is more real erudition in *Kit and the Widow's Sound of Music*, though Kit Hesketh-Devereaux mispronounced "Fergy" on Wednesday. As you

can imagine from their polished and allusive stage show, smoothie Kit and his pianistic sidekick can inflict a conventional quiz format with wicked glints of quicksilver camp that seem to affect even the squearest guests (Ian McCaskill and Alan Titchmarsh were positively frisky).

How easy it all sounds, getting up in public and entertaining... Thursday's *First Person Plural*, an "audio diary" shared between several participants, dealt heartrendingly with a group staging a show on the Edinburgh Fringe at last summer's festival. One melted at their hopes of rave reviews, discovery, a media slot. Paul and Sarah, co-producers, directors, writers and moving spirits in the venture, blew their mortgage savings on the trip. The company included a more sceptical Scot and a miserable 35-year-old cameraman who lived in a bedsit. First inti-

ARTS

A black mark for the Tate

The paintings speak for themselves without pseudo-social polemics, writes William Packer

Picturing Blackness, the latest thematic display from the collections of the Tate Gallery, fixes upon the pictorial incidence of black figures in the past, and upon the polemical treatment of "the issue" by black artists in recent years. "We urgently need," declares Paul Gilroy in his introductory pamphlet, "a more exhaustive account of how slavery, imperialism and colonialism contributed to the formation of modern British cultural styles and aesthetic tastes."

The objection is that of some 14 works, most are infinitely more rewarding in themselves than the polemic forced upon them. Modern interpretation, it seems just cannot resist the temptation to visit its prejudiced correctness and anxious partiality upon the past, when values and circumstances were utterly different. A little academic crankiness may do no harm, but here it masquerades as historical fact. The result is not mere fatuity but serious misrepresentation.

The first painting to suffer is Gawen Hamilton's small conversation piece (c. 1755), which shows an elegant party at cards, while a black page fetches wine from the next corner of the room. This "half-hidden servant," says Gilroy, is "something of a cipher for the prestige and fashionability of that household", as though the presence of any servant was anything unusual. Colour does not come into it.

The caption goes rather further, telling us that "in many conversation pieces black servants appear as silent shadowy figures, alienated from the life of the household, often depicted like pets or other possessions." Leaving aside the obvious, that pets by definition are not alienated creatures, a major point of servants is that on occasion, unlike children, they should be neither seen

nor heard. The story comes to mind of the certain lord who required any servant he inadvertently met about the house to face the wall as he went by. Two fine studies after Reynolds of Dr Johnson's black servant, Frank Barber, make the fair point that Johnson was unusual in educating a black man and a servant and treating him as a friend. But the point has still to be hammered home by reference to the slave trade and class distinction: "Here Reynolds has dignified the sitter, posing him in the manner usually reserved for an aristocratic white man."

Was there ever such a preserver? In Frit's "Derby Day" (1868), there is but one black figure in the crowd, a street musician talking to a gypsy woman half-hidden behind a carriage. On such slim evidence are learned theses built. Ha, says Gilroy, "provides a more grudging acknowledgement of black participation and belonging... at a time when the significance of the black presence had been changed, not only by the abolition of slavery in the British Empire, but by violent conflicts in India."

Benjamin Haydon's "Punch or May Day" (1829) has two black figures in its picturesque holiday crowd, a liveried footman on a coach behind, and a dancing, costumed youth to the fore. Though one is in fact a white chimney-sweep, traditional harbinger of seasonal good luck, Gilroy takes both as examples of "ordinary black folk... doing the commonplace things appropriate to their lowly station in the social hierarchy."

Rossetti's "The Beloved" (1866) is closely surrounded by attendants, of which one, a young black girl, with her dark face and delicate, wistful expression, is the perfect foil to the luminous presence above her. So, what have we here? Why, a "pictorial device (that



Slavery, imperialism and colonialism? 'The Beloved', 1866, by Dante Gabriel Rossetti

quietly endorses the mid-19th century view that the black would remain child-like when compared with the more highly-evolved European."

The gloss given to the modern works can be no less disquieting. Lubaina Himid's painting (1991), of two black women in an open boat on a green sea, is one of a series, the caption says, in which black women are depicted "as strategists, creators and media-

tors of change." These two are "retracing the miserable and fateful journey of their ancestors on the slave ships... destroying the navigation maps that led Europeans to Africa, and the maps made by the white men to define their ownership of colonised lands." Some strategists they, this Owl and this Pussy-Cat. The Tate has lately bought them.

Infinitely more justifiable a recent purchase is the "Cruci-

fixion" (1969) by the Indian painter, F.N. Souza. It shows a black Christ with supporting figures set out in the hieratic Byzantine tradition. It refers openly to tribal African sculpture, and to the knowing primitivism of Picasso. It is what it is, and for once gets no further justification.

The Tate is the great repository of British Art. Its purpose is in part to present that national achievement properly

within its true historical context, which of course embraces the circumstantial with the aesthetic. But that is far from telling us what to think. To lend its walls to a fashionable and ignorant exercise in pseudo-social history is to betray that duty.

'Picturing Blackness in British Art 1700s-1990s: The Tate Gallery, Millbank SW1, until March 10.

Television/Christopher Dunkley Post mortem on the Gulf

The excellent four-part BBC1 series *The Gulf War* confirms that television has perfected a system for recounting and analysing recent apocalyptic events of recent history in a way that gives the general public a vivid overview which was not only unavailable to ordinary people previously, but unavailable even to privileged insiders.

We saw the beginnings of the technique 23 years ago in *The World At War*, made by ITV. This was made 28 years after the end of the second world war, just in time to catch many of the surviving key participants for interviews. More recently the same approach has been used to explain the cold war from the Russian side, the fall of the communist regimes in eastern Europe, and the imbroglio in the Balkans.

In *The Gulf War*, produced by Eamonn Matthews, the ingredients are the same: news pictures from many sources and this time, military footage shot by bomber pilots, tank crews and so on, not seen by the public at the time, and new interviews with key personnel. The line-up is impressive, from politicians (Thatcher, Gorbachev, Shami) to the military (Schwarzkopf, Powell, de la Billiere). They have even tracked down and interviewed the little English boy (Stuart Lockwood) whose head was patted in such a sinister way by Saddam Hussein. The two leaders, Saddam and George Bush, are the only people one would wish to hear who have not recorded interviews for this series, but in each case close aides fill in the gaps; national security adviser Brent Scowcroft for Bush, and Wafiq Al Samarra, former head of Iraqi military intelligence, for Saddam.

The results show that it is impossible to over estimate the importance of the American defeat in Vietnam in explaining events in the Gulf. Saddam, it seems, was convinced that, with Vietnam in mind, the Americans would be so anxious at the thought of casualties that they would not oppose him in Kuwait. There are moments in this series when it looks as though he was very nearly right. Colin Powell in particular appears to have

been almost obsessed with attitudes on the home front, to the fury of Schwarzkopf out in the desert. Moreover it could be argued that it was fear of the effects of the television pictures from "the highway of death" which stopped the Americans pressing home the advantage, destroying the Republican Guard, and bringing down Saddam. At the end of the final episode (Part 3 tomorrow, Part 4 on Tuesday) Lady Thatcher points out that whereas the political leaders of both the US and the UK subsequently fell from power, Saddam survived. So who won?

Of course many of the events in the series seem very familiar: the astonishingly successful technical blitzkrieg at the start, the Scud attacks on Israel, the firing of the oil wells, and that pathetic picture of the oil covered cormorant - which one Canadian newsman in 1992 swore to me was library footage from an entirely different part of the world. But much of it is not so familiar. It now seems that the mightily successful Patriot anti-missile system far from knocking all the Scuds out of the sky probably never downed a single one. We were always told that the relatively high casualty rate among Tornado aircrew resulted from the RAF flying so many dangerous low-level sorties, but now we learn that RAF commanders on the spot doubted the need for the low level techniques but were forced by the ministry of defence to stick to them.

The amount of attention given to the British contribution may be questionable. You wonder if the material about the SAS, the experiences of British prisoners of war and so on, will be kept in for American audiences. Probably not. But while Britain's military contribution may be overstated (and we hear nothing about the French) perhaps the significance of Margaret Thatcher's presence is understated. The series acknowledges her pet talks to George Bush, but it does not say that without her to put a little steel into his soul and stop him "going wobbly" the Gulf War might never have been fought at all.

Open house at the salerooms

When the gavels are silent, the show goes on. Our critics report

Never deterred by the imposing portals and liveried doormen. The major London auction-houses consistently offer some of the best free shows in town. As if to hammer home the point while the gavels are silent in London, Sotheby's and Christie's are presenting an impressive group of loan exhibitions.

The S.F. Cody Archive, to be sold on January 24, is the first of Sotheby's loan exhibitions. Samuel Franklin Cody is the

most unlikely father of British aviation. The 6ft 3in Texan was, in turn, cowboy, gold prospector, bronco-buster, circus sharp-shooter, British Army kite instructor and, in 1908, the first man to make a heavier-than-air flight in the British Empire.

Sporting a goatee and waxed moustache, stetson and cowboy boots, he caused a stir striding across the fields of Aldershot and Farnborough. His inventions were funded not so much by the War Office but by the proceeds of the family's touring wild west shows, The Klondyke Nugget. Breaking scores of international flying records for speed, altitude and endurance, he died a national hero in 1913 when his sea-plane crashed during a competition.

His heirs lovingly preserved every document, all the flying and stage paraphernalia. Sotheby's gallery is a colourful motley of stage sets, guns and saddles, engines and propellers, the folding boat in which he was towed across the Channel by kite, and the terrifyingly fragile box kites themselves. A treat for boys of all ages.

It is the English man's peculiar love of his house - and to a lesser extent, his horse, his dogs, his heir and family, probably in that order - that inspired the exhibits in the magnificent "The Artist in the Country House" (until January 27, reviewed below by Colin Amery). This is, in effect, the show of the book - John Harris's opus of the same title,

first published in 1979 and a long overdue subject for an exhibition. These paintings are, of course, vital documents of houses, palaces, parks and pleasure gardens long since demolished, and of the hunt of life of an English country house. The Prince of Wales's Institute of Architecture has a display of work alongside.

Christie's focuses on an individual house for its loan show of "Harewood Masterpieces" (until January 26). Edward Lascelles, son of the 1st Earl of Harewood was one of the most important patrons of the young

Turner, Girtin and John Varley. This selection of watercolours and drawings ought to tempt any viewer to visit one of the great Yorkshire houses.

The temperature rises in Christie's Great Rooms, the stage for an exuberant look at "Brazil" through European Eyes". The show, organised by the Brazilian Embassy, presents us with all the categorically non-p.c. ignorance, prejudices, curiosity and delight felt by our forebears in relation to the fabulous New World country colonised by the Portuguese and Dutch.

Frans Post, one of the most beguiling of all 17th-century landscape painters, was the official government painter for the Dutch West India Company and proved himself master of idealised topographies inhabited by brilliantly hued flora and fauna.

In counterbalance is the strictly scientific observation

of Sydney Parkinson's botanical drawings made during Cook's circumnavigation. But the glories of the show are the four Gobelines tapestries from the *Nouvelles Indes* series. Here bejewelled black Africans appear just as at home in Brazil as tapirs and toucans.

Turkish carpets also promise to be another Sotheby's loan extravaganza. The Hungarian Museum of Applied Arts in Budapest is presenting some 22 rare examples, legacy of Hungary's Ottoman rule, from February 10-26.

Susan Moore
At Sotheby's this month there is a chance to glory in the beauties of the art and architecture of Britain.

The idea of painting our great country houses grew out of French, Dutch and Italian sources in the 18th and early 19th century. By the 1730s it had become a specifically English genre - a symbol of the quiet pride which the English felt for their houses, their parks, their landscapes.

All the 140 pictures hanging in "The Artist and the Country House from the 18th century to the present day" are from private collections, many from the darker corners of great houses and some of them now revealed as major works of art. There are fine examples of the work of John Constable, J.M.W. Turner, Richard Wilson and Paul Sandby and two fasci-

ating rooms of the work of 20th-century and living artists.

In terms of artistic quality the show is very mixed. There are some gems. The Turner from Lowther of the castle view of Moor Park shows daylight and his painting of the same date of Brightling Park in Sussex are full of romance. John Constable's view of Englefield House has all the heavy cloud of his later landscapes. Constable had difficulty getting this into the Royal Academy because some members thought "it was only a picture of a house". Constable replied that it was "a picture of a summer morning, including a house."

Two of the most atmospheric pictures are by Richard Wilson. His mid-18th century view of Cromwell Court, the work of Capability Brown, looks like a Claudian landscape. And his view of Moor Park shows England as a kind of Arcadia where even the stags are always standing in their rightful places.

The earlier pictures are of more topographical or artistic interest. Jan Sibrecht's, Leonard Knyff and Hendrick Danckerts are well represented with views of English estates that are both accurate and evocative. You can wander into the walled gardens, explore the mazes and potter along the parterres. The aerial views of parks that are newly planted - Chatsworth without the cascade and with new trees everywhere - give us today a



'A View of a Secondary Front of Lord Berkeley's New House, The Durdans, Surrey' by Jacob Smits at Sotheby's

glimpse of how our forebears actually saw their landscapes. The views of Claremont showing the landscape works William Kent have been used to help the National Trust restore the gardens.

When it comes in the 20th century artists such as Rex Whistler, Algernon Newton and Felix Kelly continue the romantic tradition. William Nicholson's view of Mells Manor House in Somerset sums up the timeless peace of Edwardian summer afternoons. Rex Whistler is probably the last painter of English scenes who understood both

the private world of the country house and its magic.

There are dramatic bird-eye views by contemporary artists Marcus May and John Warrander which have a real presence. The youngest painters in the show, James Hart Dyke

and Jonathan Myles-Lea, both show great promise.

Colin Amery
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Superb Strauss



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stoutly denies. Being motherless, they are now in semi-permanent residence, hoping to inherit something - the flat, at least; meanwhile they deliver nameless "consignments" bibber and thither for lusty middle-aged Reg, who is so fly as to invite swatting.

Reg is constantly in and out with a girl-friend Jo whose favours he is curiously eager to share with the lads. One of them soon takes him up on

that. There is also John, another grizzled coach-driver, constantly on the phone to girlfriends scattered around the country he addresses them all as "Sugar"; and weary Mary, whom the council pays to clean the flat; and her half-caste daughter Julia, herself on the run from a cheating husband and their kids.

The fun is all in the dialogue, richly fractured and off-the-wall. Bent has a fine ear

for the louché demotic; conversations veer off at bizarre tangents, usually because nobody is quite listening to anybody else, and the damndest observations keep cropping up. As directed by Paul Miller, the cast make the most of all this with unbridled relish.

Trevor Martin's Paul might be a crumbling cousin of Max Wall, and Danny Webb adds a touch of something demonic to the ghostly Ralph. Reg, none

too bright, is engagingly played by Neil Stuke, and John Simm makes Colin a memorably snotty, crotch-fingering little creep. We do not wonder what Suzanne Hitchmough's sextop Jo sees in him: questions like that are not going to receive any answers.

The piece ends nowhere in particular; one has the impression that Bent may have started with the notion that a plot would emerge spontaneously from all that ripe material, but then decided that it would be a needless luxury. You may or may not agree.

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Royal Festival Hall
150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

BOOKS

Manusccripts do not burn," says Voland, the Devil in the Master in Bulgakov's *Master and Margarita*. The Devil's words were prophetic. Bulgakov burned his diary after he got it back from the secret police, but a copy duly turned up in the KGB archive. This fascinating detail is revealed by Vitaly Shentalinsky, head of the Commission for the Literary Legacy of Writers-Victims of the Repressions. The KGB Literary Archive can best be defined as a collection of last chapters. Where scholars have had to put three dots in the biographies of such writers as Mandelstam, Babel, Gorky, Bulgakov, Florensky, Platonov, Shentalinsky's book has finally put a full stop. To the outside world, a man taken into the KGB cells ceased to exist. Otp Mandelstam took a few books with him, among them Dante's *Inferno*. He knew where he was going.

The archive sheds light on the twilight days of some of the most brilliant figures of Russian literature. Unveiled here are the very mechanics of how to destroy writers, physically and morally. Isaac Babel, a famous Jewish writer, was interrogated for three days and nights. "You have been arrested for treasonous anti-Soviet activities. Do you acknowledge your guilt?" "No, I don't," replied Babel. The interroga-

Father, interrogator and murderer of the people

Logic was not the KGB's strong point. Arkady Ostrovsky looks into the archives

tor's subsequent question is illustrative of the Soviet judicial system: "How can you reconcile that declaration of innocence with the fact of your arrest?"

The more absurd the charges, and subsequent "confessions", the better: Babel was accused of espionage for the French and of being a part of Trotsky's conspiracy. Florensky confessed: "Fully aware of my crimes against the Soviet system and the Party, I wish to express my profound repentance for my criminal membership of the nationalist-fascist centre." But behind the next pages of "confessions" and "testimonies", lie terrible physical and psychological tortures.

The KGB cells had thick walls, yet a few voices filtered through. Vsevolod Meyerhold, a famous theatre director arrested in the same year as Babel, reveals the methods used by the interrogators: "The investiga-

THE KGB'S LITERARY ARCHIVE: THE DISCOVERY OF RUSSIA'S SUPPRESSED WRITERS
by Vitaly Shentalinsky
The Harvill Press £18, 322 pages

began to use force on me, a sick, 65-year-old man. I was made to lie face down and then beaten on the soles of my feet and my spine with a rubber strap. For the next few days, when those peris of my legs were covered with extensive internal haemorrhaging, they again beat the bruises with the strap... I began to incriminate myself in the hope that this, at least, would lead quickly to the scaffold..." Meyerhold, like hundreds of others, was shot and thrown into a common grave. He was by no means an anti-Soviet director; on the contrary, he was one

of the first to accept the revolution and stage Soviet plays. Babel was not an anti-Soviet writer. One might wonder why Stalin killed a genuine Soviet writer like Pilnyak and granted life to Bulgakov and Pasternak, but the principles of logic and reason simply did not apply. No calculation could predict the next step of the "father of the people".

Mandelstam's case provided a good example. He was arrested twice - the first time in 1934 for a poem about Stalin in which he wrote: "The Kremlin crag-dweller bars the way". He was accused of counter-revolutionary activities, a charge that brought the death sentence. Mandelstam's wife and Boris Pasternak appealed to Nikolai Bukharin, a member of the politburo and the editor of *Izvestiya*, but nothing, it seemed, could save Mandelstam. Then suddenly "the Kremlin crag-dweller" himself intervened and

Mandelstam's sentence was changed to three years of exile. Physically alive, Mandelstam suffered psychiatric illness; he had hallucinations; he felt haunted. It was at that time that he wrote an ode praising Stalin. Stalin did not accept the sacrifice, just as he did not accept the sacrifice of Bulgakov who, also mentally broken, wrote a play about the Soviet leader.

In 1938, Mandelstam was arrested again. This time there was no one to plead for him. Bukharin, "the golden youth of the party", had himself been arrested and shot. Mandelstam was sentenced to ten years of hard labour and died in the camp on December 21 1938.

Moving in mysterious ways, giving and taking lives, accepting and rejecting sacrifices - these are the privileges of a deity. And it is this image of Stalin that comes out of the newly discovered KGB files. Some-

times the deity would speak. Shentalinsky's book contains transcripts of Stalin's telephone conversations with Bulgakov and Pasternak. In both conversations Bulgakov and Pasternak asked to see and speak to Stalin. "What about?" Stalin asked Pasternak. "About life and death," answered the author of *Doctor Zhivago*. Stalin bung up. God could speak to you, but you could not speak to him, nor could you see him. Another victimisation in the KGB archive is that of Maxim Gorky, the founding father of Socialist realism. Gorky, who publicly opposed some of Lenin's policies and was forced to retire to Italy in 1921, was enticed back again by Stalin in 1928. Stalin did not kill Gorky - instead he cast him in stone in the form of hundreds of statues throughout the country. Gorky's 60th birthday was compulsorily celebrated all over the Soviet Union. He was given an enormous house in central Moscow, dachas in the Crimea, and the main street in Moscow was named after him. In return, he agreed to be taken to the White Sea Canal penal camps.

In fact, Gorky had as little freedom as any other Russian writer. He was constantly watched by the NKVD (the KGB's predecessor). Gorky died in 1936 and, in spite of his wish to be buried next to his son, was cremated and buried inside the Kremlin wall. Even after death he remained a hostage of Stalin.

Build for the future

Most environmental tracts are doubly depressing. First, they remind their readers of what a dire state the planet is in. Second, they fill them with a numbing sense that the damage is so great there is nothing they can do about it.

The Green Imperative is different. Victor Papanek, an American designer and teacher, not only describes why it is important for architects and designers to take environmental issues into account, but explains how they can go about it.

He starts by suggesting that the conventional criteria for assessing the success of a piece of design or architecture - "How does it look?" and "How does it work?" - have been supplanted by the more pertinent "How does it relate?"

Papanek goes on to argue that the most important relationship to assess is between design and the environment as the threats facing the environment are "so major and so threatening" that "it is imperative that designers and architects play their part in helping to find solutions".

THE GREEN IMPERATIVE: ECOLOGY AND ETHICS IN DESIGN AND ARCHITECTURE
by Victor Papanek
Thames & Hudson £14.95, 236 pages

The Green Imperative paints a chilling picture. Papanek produces facts and figures to support his assertion that we are in a state of ecological crisis: from the recent wave of typhoons in south-east Asia and torrential rains in Central America; to the illegal dumping of imported waste in Indonesia and a fire at a Virginia tyre dump that lasted for nine months.

He argues that architects and designers have a duty to do everything they can to improve the situation rather than continuing to place blind faith in new technology, ignoring the possibility of adverse side-effects. One example he cites is the decision to place two buildings with reflecting panels so close together that they generate intense heat which requires huge amounts of energy to be cooled.

The Green Imperative offers practical examples of what can be done to address these problems. One is that of the English sheep farmers who saved the Lincoln breed from extinction after realising the value of its fine wool and low-cholesterol milk. Another is the trend for US mail order firms to use popcorn (which is biodegradable) rather than polystyrene in packing.

Papanek's syndicate of flying enthusiasts have clubbed together to buy a glider, and Californian car firms sell self-assembly kits of 1988 Mercedes SS-100s or 1954 MG-TDs using existing engines - it is anecdotes like these that make reading *The Green Imperative* a cheering experience.

By offering so many positive examples, Papanek leaves the reader with the reassuring feeling that even the most modest attempts at saving environmental resources are worth trying, which is more constructive than filling them with a sense of helplessness.

Alice Rawsthorn

WHO'S WHO 1996



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Last great classicist

Brian Sewell reviews Ingres

No visitor to the museum largely devoted to the life and works of Jean-Auguste Dominique Ingres in Montauban, can fail to be astonished by his "Dream of Ossian". It is a large canvas, some 12 feet by nine, but in the vaults of memory it hangs much larger, the giant Romantic figures of James Macpherson's forgeries overwhelmed by startling pallor in the cold light of the Celtic north, yet their simplified



'Roger resecuring Angelica', 1817, by Ingres which hangs in the National Gallery, London

INGRES
by Georges Vigne
John Murray £72, 352 pages

forms hold abstractions from the antique Classic north. These are the ghosts of murder, usurpation and unrequited love from an ancient past, come to haunt the poet, himself a distant Scottish fiction, and Ingres competes with Fuseli in making palpable the nightmare.

Those who know Ingres only as the painter of plump women with chipolata fingers, goitrous throats (an early medical pedant wrote a paper on *The Thyroid Gland in the Work of M. Ingres*), dislocated and distorted limbs, and breasts displaced into the armpit (a festal banquet shared by women of royal Hanoverian descent) must welcome his imagined Ossian after so much study from the life - but so strange, even outlandish, a picture requires far more discussion than Georges Vigne, young curator of the Musée Ingres, gives us in what his publishers proclaim "the most

complete monograph." The French taste for Ossian, the Homer of the North, requires some explanation; in translation the poems were among Napoleon's favourite books, and Ingres' picture was commissioned as the ceiling for the Emperor's bedroom in the Quirinal, but of this Vigne makes no mention; nor does he tell us that the canvas, signed and dated 1813, was made rectangular in 1836, and that the work then executed by a student included the addition of the silhouetted soldier standing on the right, perhaps the painting's most immediately dramatic element.

Of the absurd "Roger freeing Angelica" in the National Gallery, Vigne has much less to tell than Martin Davies in his 1967 catalogue, saying nothing of Ingres' departure from Ariosto's description of the event in "Orlando Furioso" (indeed nothing of Ariosto), nor of Raphael's "George and the Dragon" in the Louvre, on which both composition and some details depend.

Young Ingres began work at the height of Neo-Classicism, and died when the new realism of Courbet, Pissarro, Sisley and Daubigny had appeared on the walls of the Salon. Yet in everything in that long working life, confronting the torments of Romanticism, toying with the Europe-wide fashions of Medievalism and Orientalism, portraying the great and good with an astonishing blend of bravura flattery and solid pudding truth, edging into gross sensuality if not pornography (an unpublished study of

him well in portraiture and the beautiful first stages of the nude, male as well as female, before he adjusted and distorted his figures to fit the artificial undulations and arabesques of finished compositions.

As a survey of the life and work of Europe's last great classical painter, born in 1780, pupil of David, winner of the

Prix de Rome (where he lived from 1806 to 1830 and 1835 to 1841), dominant Academician, serving patrons of the highest caste, no matter what the politics of the moment, Vigne's book is adequate and not uncritical, but it is far from the catalogue raisonné of the paintings that one might expect at such a price, though marred by jarring infelicities of

translation, the text is supported by the best coloured plates yet to appear in a book on Ingres, though their cutting, bleeding and guttering is often unfortunate.

His portrayal of Ingres as a complex, obstinate, domineering and irritable master, so wounded by Parisian criticism that the city of Montauban was the principal beneficiary of his

estate (4,000 drawings as well as the remaining paintings), and as a determined and passionate incorruptible, so often comes near to being a very good book, that one senses the intervention of bored editors who are not art historians and fear the discipline.

Vigne should be allowed his head and recast this book as a proper catalogue.

gathered by the unaided human ear.

This suggests to the authors an important point for understanding the history of science. As instruments of natural magic were applied to scientific inquiry, so they broadened understanding of the world, shaped the way it is viewed, set the direction of science's development, and gave new images, conventions, and concepts to scientific discourse. "When we focus on instrumentation rather than theory," write the authors, "science appears to be determined by what instruments can do." In the conclusion to their fascinating book they discuss the implications of this insight into questions about the boundaries of science, the conceptual models scientists employ, and the nature of scientific objectivity. There is a salutary perspective on a tale that is usually told very differently, with theory as the main motor of scientific progress.

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Time's erosions have washed away the topsoil of history, leaving just the massive shapes of its geology behind. Look back across the intellectual landscape of the 17th century, and you see a mountain range: Galileo, Descartes, Newton, Locke. But their thought did not appear *ex nihilo*. They were marinated in influences, and surrounded by innovations, which time's simplifications have since almost buried. This surprising and instructive book in respect of one vital but unexpected ingredient in the growth of science: the use of magical instruments in scientific enquiry.

There had of course been instruments of scientific enquiry since classical times, including rulers, balances, clocks, navigational and land-surveying equipment. These were called "mathematical instruments" because they are measuring devices. But in the

17th century a new kind of instrument made its appearance: the "philosophical instrument", so called because it aided the investigation of nature by acting upon the world in a way that revealed its properties. Telescopes, microscopes and the air pump are prime examples. They subject nature to distortions - enlarging it, bringing it nearer, creating vacuums - which force it to yield up its secrets.

These devices had existed before the 17th century, but not as scientific instruments. They were instead the stock-in-trade of "natural magic", their purpose being to amaze and surprise the lay-public by their remarkable effects. Natural magic dealt with natural phenomena of the

Magic that grew into science

A.C. Grayling on the fascinating role played by magical instruments in scientific inquiry

col-ah! kind, and its practitioners used trick mirrors, magnets, speaking-tubes, hidden machinery, pumps, magnifying glasses and the like to achieve their effects. But out of this array of equipment grew the instruments of scientific investigation which have transformed not just our picture of the world, but the world itself.

One of the great natural magicians was the Jesuit horologist Athanasius Kircher, who made marvellous magnetic clocks that seemed to be powered by sunflower seeds, or nothing at all. His work was in part a contribution to the earliest 17th-century debate about occult powers, that is, such hidden forces as magnetism and gravitation which govern natural phenomena. He was not a systematic investigator, but nevertheless demonstrated the variety of effects that hidden forces produce. No theoretician, he made hundreds of

INSTRUMENTS AND THE IMAGINATION

by Thomas L. Hankins and Robert J. Silverman
Princeton University Press £33.50, 337 pages

The same is true of the magic lantern, an entertainment device that made audiences gasp - even, in some cases, flee in terror - but which became a principal means of scientific education, and has since provided us with cinema and television.

It is true also of the stereoscope, which entertained by presenting viewers with amazingly life-like three-dimensional pictures, but which came to reveal much about the nature and functioning of visual perception. And it is true of automatons, like Jacques de Vaucanson's mechanical duck, which ate and digested food to the astonishment of onlookers, but which Vaucanson hoped would illustrate the mechanical principles on

which he believed living ducks, and indeed all nature, operate. One of the chief examples of how instruments both furthered science and shaped its course is the invention of recording instruments such as Edouard-Leon Scott's "phonograph" for depicting sound. Scott's machine made wave-pictures of sounds picked up by its trumpet, and that introduced the possibility, later exploited by Thomas Edison, of preserving incoming messages as in telegraphy, and later still all the familiar technologies of recorded sound. More generally, it made possible the science of acoustics: a graphical trace aids description of complex sound waves in precise quantitative terms, very different from the subjective results

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The publishers of Francisco Rebollo's astonishing first novel have used the fact that it offers a vivid portrait of 18th-century Paris to place it "in the tradition of *Perfume*", Patrick Süskind's bestselling story of a French poisoner.

Certainly, these two authors share an uncommon gift for evocation. But, when Rebollo's do's bizarre hero meditates as he stares down at the Dame or from the roof of Notre Dame or wanders from the Marais and Les Halles into the busy workrooms of locksmiths and candlemakers, printers and watchmakers, he brings the whole spectrum of French civilisation to life and calls it into question in a way

that is beyond Süskind's aspirations. This is a novel which explores and daringly fuses the worlds of science and art, politics and philosophy, ideas and imagination. It does so with an urgent intelligence and vivacity which make it irresistible. Having devoured it with avid haste, I look forward to savouring its subtle twists and magnificent set-pieces at leisure.

Don Fausto Rasero, *Faustian*

Fiction/Miranda Seymour

A Faustian portrait of Paris

RASERO
by Francisco Rebollo
Widenfeld & Nicholson £16.99, 332 pages

worst monster in creation: we are conscious of what we are doing, and yet that does not stop us.

Rasero means "leveller" and in Don Fausto's eyes, all are equal. He is an inquisitive, and as at ease when he is talking to

the hapless assassin, Damien, as when he is discussing the intricacies of the Encyclopedie with Diderot, or showing his beautiful Creole mistress the secrets of the city he knows intimately. Alone, he reads the Book of Revelations and sees himself as another prophet.

Rebollo has arranged the book in a series of encounters. All are startlingly authentic in tone and setting. When Rasero visits Voltaire at Ferney, we see the solid, prosperous

houses of the neighbourhood just as clearly as the tiny details which bring the philosopher's library before us; the meticulously arranged books, the fishbone pipe given by Jonathan Swift, the paper-knives of Toledo steel, the freshly cut goose quill pens, the looming portrait of the king above the fireplace.

When Rasero watches the child prodigy Mozart playing for the Parisian elite at Baron van Eyck's palace, the scene is

as real as the stifled salons of Protst. Best of all, perhaps, is the section in which Rasero, newly fascinated by chemistry, joins forces with the brilliant young Antoine Lavoisier and watches him rehearsing some of his most celebrated experiments.

There are flaws. The love scenes are dragged down by clumsy dialogue and some overblown imagery. The climax, in which Rasero meets Goya, lacks the credibility of many of the earlier episodes. The modern conclusion seems a bit contrived. But the defects are slight, and the achievement, extraordinary from a young writer who has never visited the city he describes, is resounding.

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BOOKS

Home truths about genocide

Murderous disputes in faraway places bring out the honest pessimist in Michael Thompson-Noel

The mass slaughter of Rwandans that started on the night of April 6 1994 and produced, within 100 days, between 800,000 and 850,000 corpses (about 11 per cent of the population) was not the result of a psychotic conflagration, even though it seemed to be sparked by the death of the country's president, Juvénal Habyarimana. The genocide had a history, as genocides always do.

In the view of both these authors, Rwanda's grotesque Hutu-Tutsi conflict was not attributable to vague, insatiable bloodlust or dark, ancestral hatreds. Instead, the genocide was meant to serve specific political and economic aims, and had long been planned.

These are very different books, though both touch on one of the key questions that Africa poses: why should we care about murderous disputes in faraway places?

Fergal Keane is a BBC correspondent who has won numerous awards, especially for his reporting from Rwanda. A year before Rwanda's genocide, he was sitting in the BBC's radio studio in Johannesburg when the subject of central Africa came up. A London-based colleague wondered not long why western news organisations should care about disputes in obscure countries, and Keane was taken aback, believing that the question reflected a narrow view of the world.

He answered by saying that we should care "because we belong to the same brotherhood of man as the citizens of seemingly remote African countries" – a view, he admits, that some may see as naïve – and because "genocidal killing in Africa diminishes all of us."

That is just about true, I suppose. Yet it is also banal – as banal as Africa's predicament. It is this banality that makes a few honest pessimists wonder whether the time is not close when we turn off the news from Africa altogether, and just let it stew.

One of the problems with Keane's *Season of Blood* is that it reads, at times, a bit like a travelogue. Rivers are brown with silt and mud and thick with elephant grass, among other things, and the "bright and curious" Admittedly, this travel-page stuff

Season of Blood: A Rwandan Journey by Fergal Keane
 Viking £13, 198 pages

The Rwanda Crisis, 1959-1994. History of a Genocide by Gérard Prunier
 Hurst & Co £35 hardback, £12.50 paperback, 389 pages

Women on the Margins by Natalie Zemon Davis
 Harvard University Press £15.99, 360 pages

A Fool and His Money: Life in a Partioned Medieval Town by Ann Wroe
 Jonathan Cape £15.99, 243 pages

Queen Victoria in Switzerland by Peter Arengo-Jones
 Robert Hale £25, 160 pages

Playing the Game by Doris Lessing
 HarperCollins £6.99, 64 pages

Lady Chatterly's Lover by E. M. Forster
 Penguin £12.99, 208 pages

gives way eventually to unvarnished narrative as Keane and his companions, who have driven into Rwanda to make a BBC report, encounter the killers, the corpses and the orphans. Yet there is nothing, or very little, in *Season of Blood* that has not already been conveyed to us by images bounced off satellites.

Gérard Prunier's book is far more substantial: the first in any language (Prunier is a French historian, though he wrote this in English) to offer comprehensive analysis of the remote and immediate causes, as well as the outcome, of the Hutu-Tutsi conflict that convulsed Rwanda.

Rwanda's genocide, says Prunier, was the result of processes which can be studied and explained, just as the 19th century genocide of the north American Indians, or of the Jews in the Nazi Holocaust, can be studied and explained.

What he calls the mechanics of Rwanda's genocide were "unquestioning obedience to authority, fear of the Tutsi devil and the hope of grabbing something for oneself in the general confusion." To which he adds an extra cause, though still a taboo one: overpopulation.

The notion that overpopulation played a role in the slaughter in Rwanda is still taboo, says Prunier, because humans are not supposed to be like rats in a laboratory cage, and because Christians, Marxists, Islamic fundamentalists and World Bank experts still maintain that overpopulation is relative, and that God (or modern technology) will provide.

Prunier's book is harrowing and authoritative. And he does not for a minute believe that Africa and its tragedies can be ignored by the west, even though "it is perfectly understandable, in a world where the media shout in the same vulgar way about genocides and sexual scandals, to think that silence is the ultimate form of respect for the victims."

What now? As usual, says Prunier, the Europeans have understood nothing. Rwanda's great needs, he believes, are justice and cash. In that order. "To reassure the 'small guys' who used the machetes and to assuage the immense pain of their victims' relatives, only the death of the real perpetrators will have sufficient symbolic weight to counterbal-

ance the legacy of suffering and hatred which will lead to further killings if the abyss is not lanced."

After that, money. He says that a modicum of economic prosperity would go a long way towards relieving the pain, especially if the cash was used first and foremost to help diversify an agricultural economy that is choking within its own structural limits.

But Prunier has no serious hope that justice or cash will be available, and believes that "death will return". The reason that neither justice nor cash will materialise, he says, is that Rwanda is a small landlocked African country without strategic or economic interest, populated by black people.

In this curious manner, Prunier, an academic, arrives, after much inquiring, at almost exactly the same conclusion that plain-speaking pessimists would have reached at the speed of light.

Well rooted in time and place

Ann Geneva reviews two historical reconstructions of life in 14th and 17th-century France

Women on the Margins by Natalie Zemon Davis is something of an event. The publisher, understandably, has put "Author of *The Return of Martin Guerre*" on the front of the jacket, linking it to the Denzou movie of that name, on which Davis served as consultant. But her reputation as an historian of the first rank rests squarely, if unusually, on a single book of eight stunning historical essays published 20 years ago, *Society and Culture in Early Modern France*.

Unlike many North American historians whose works trumpet their innocence of century or country, Davis, a chaired professor at Princeton now in her 60s, rooted herself firmly in time and place.

Avoiding the eponymous discursiveness of Braudel or the self-conscious fable-spinning of Ladurie, however, she was able to merge, seemingly without effort or loss of immediacy, the work of theorists with a broad range of primary sources: theoreticians of recreation, literary historians of festive customs, and anthropologists rubbed shoulders with abbey records, Renaissance theatre documents, and 16th-century printed scenarios. Davis could write history as other historians only dreamed of doing.

Her essays focused attention on early modern France, and particularly urban artisans and peasants. The essay which has remained most firmly lodged in my mind concerns *chirurgiens* – noisy, masked demonstrators which were used to humiliate some wrongdoer in the community. Under Davis's skillful probing, these emerge not as mere societal safety valves, but as a way to transmute violent and anti-social male teenage impulses into community responsibility. I often think of this essay when reading accounts of teenage joyriding

and the like. *Women on the Margins* in some ways continues the essay format, and extends earlier themes as she traces the lives of three 17th-century artisanal urban women, Jewish, Protestant and Catholic, denizens of Europe, North and South America. One of her stated goals is to mitigate the perception that all women of the past resemble one another.

Gigli Bas Judah Leib was a Jewish merchant woman who lived in Hamburg. Left a

widow at 43 with eight children still at home, she took over the family business trading in gold, silver, pearls, jewels and money, set up a shop for manufacturing stockings, attended fairs, lent money and honoured bills of exchange across Europe. At the end of the century Gigli blended memoir and takes in a carefully constructed Yiddish autobiography, which Davis considers "of unusual literary structure and religious resonance".

Her second subject, the widowed Marie Guyart, took the name of Marie de l'Incarnation when she became an Ursuline sister in Tours, although this entailed abandoning her 11-year-old son to relatives. She founded a school in Quebec, composing catechisms, prayers and dictionaries in the Amerin-

dian languages of Huron, Algonquin and Iroquois. At her son's urging, many years after he had himself taken holy orders in Paris, Marie wrote a highly literate account of her life and its dramatic spiritual vicissitudes.

The third of Davis's trilogy, Maria Silylla Marjan, abandoned her German husband to join a radical Protestant community in the Dutch province of Friesland. Fame was added to her notoriety, however, when she produced an astonishing illustrated book on the insects of Suriname. Unlike the others, she left behind no autobiographical account.

While these women's lives prove worth salvaging and Davis negotiates her sources impressively, she appears to have lost the thrill of the chase – as if decades of academic immersion has sapped her sense of historical quest and adventure. Where previously they informed one another, here scholarly and popular dimensions form a curious paratextual hybrid, lacking the thick description which so vivified previous accounts.

Ann Wroe's historical reconstruction of a curious incident of buried treasure and family greed in 14th-century France follows Davis's method into her former territory, using court records and individual incident to cast light on the societal whole. Wroe, American editor of *The Economist* who holds a doctorate in medieval history from Oxford, begins with the image of a shovel digging a blocked drain to unearth not only a literal pot of gold but also the entire panoply of a partitioned medieval town. While lacking Davis's formidable sophisticated historical skills, Wroe manages to convey life's daily texture with the immediacy and personal involvement that was once Davis's hallmark.

So the book's limitations are those of the Queen herself. Her admiration for the scenery – "God's most glorious Creation" – is better expressed in her paintings than her mundane prose. Best of all are Prince Louise's watercolours and the contemporary engravings with which the book is lavishly illustrated.

And what remains today of Victoria's secret visit? A commemorative plaque on the Göttsch, a stone inscription at Hertenstein where the Queen walked, a plethora of hotels named after her in central Switzerland, some paintings she commissioned from the Swiss landscape artist J.J. Zeller – and this charming book.

Andrew Clark



There is more than a hint of Fuseli's illustration for Dante's Inferno in Charlie Adlard's graphic pictures for Lessing's story

A graphic depiction of ghetto-street life

It has been three years in the making and at last it is finished. Doris Lessing's graphic novel *Playing the Game* is fairly described by its publishers as the first graphic novel to be written by an important contemporary novelist. And what must be said at once is that the wait was worthwhile.

Lessing has been well served by her illustrator, Charlie Adlard, on a project which deserves to make his reputation. From his full-embossed cover to the shattering content of its final panels, *Playing the Game* is a milestone: a significant achievement which deserves to promote wider acceptance of this neglected genre. Lessing has deliberately

embark on an odyssey through Lessing's dangerous vision. Her characters shatter stereotypes: Francesca Bird is an eye-catching mix of black girl with ginger hair and blue eyes. There is in the settings and backgrounds more than a hint of Fuseli's illustrations for Dante's Inferno.

Doris Lessing has said: "I am haunted by the vision of all those kids out there who are disqualified from the whole of culture, who perceive it as 'not for us'. It troubles me that they are unnecessarily excluded by those who don't even know they are doing it". Her hidden philanthropic agenda in writing *Playing the Game* is to open the kingdom of books to the dispossessed.

The graphic novel, a medium midway between the video and the printed page, with panels which frequently resemble film storyboards, has had a mixed reception in Britain. The UK suffers from a tradition deficit in professional graphics. In France, the US, Japan or South Korea writing for or illustrating graphic novels is a respectable occupation and the medium is recognised as expressive and versatile. But in the home territories of *The Beano* and *Viz*, graphic novels have so far failed to find a large audience.

Playing the Game is an attempt to make good that deficit.

Martin Mulligan

Frieda's story by Lady C

This fashion for sequels: where will it end? You might think a sequel to *Lady Chatterly's Lover* is going too far, but Elaine Feinstein handles it with dignity and grace, making what happened afterwards a delicately told love story with political depth. One of her 23 other books is a biography of D.H. Lawrence's relationships with women. Here she uses Lawrence's intimacy with Frieda to carry on the pulse of his most famous novel. This is Frieda's love story, projected on to Lady C.

Lady Chatterly leaves her husband, lives with Mellors. They go to Italy, enter rural life incognito, have money troubles. Things are wonderful for a while, then difficult; then very difficult, and cold. Resentments, cruelties, sexual disappointment, violence and shame creep in. He gets TB, she finds a lover. He dies on the eve of the second world war. All the salt from the relationship of a free fierce relationship – but a relationship which was still, on balance, worth the candle.

One departure from the true life Lawrence and Frieda story is a daughter – who resents her mother for her father's disappointment in her, yet is reconciled to her at the end. Feinstein creates a human image of

LADY CHATTERLY'S CONFESSION
by Elaine Feinstein
Macmillan £10.50, 314 pages

the lasting good that came from that love.

Most of Feinstein's novels have 20th-century European Jews at their centre. The Chatterly-Lawrence amalgam gave her a wonderful way of making Jewishness important from the margin, at a time when its weight was changing in British life. She gets this through the political context, the rise of grassroots Italian fascism and Mellors's initial thirsty response to it. He is later disillusioned by the rising political violence, which parallels the rising violence (mainly Connie's) in his own home.

But coming from a northern mining area, he embraces fascism as the solution to injustice, despising Connie's access to Italian aristocracy, and to that snowfall of British expatriates who exist, thin-solled, on the surface of Italian life.

CONCERT
BERLIN
DANCE
OPERA & OPERA
BILBAO
OPERA & OPERA
BOLOGNA

Ruth Padel

INTERNATIONAL ARTS GUIDE

What's on in the principal cities

AMSTERDAM

CONCERT
Concertgebouw Tel: 31-20-5730573
Koninklijk Concertgebouworkest...

EXHIBITION
Stedelijk Museum Tel: 31-20-5732911
Constant Schilderijen 1948-1995...

OPERA & OPERETTA
Het Muziektheater Tel: 31-20-5518177
Werther by Massenet...

ANTWERP

CONCERT
De Singel Tel: 32-3-2483800
Symfonisch Orkest van de Vlaamse Opera...

BALTIMORE

CONCERT
Joseph Meyerhoff Symphony Hall Tel: 410-783-8000
Baltimore Symphony Orchestra...

BOSTON

EXHIBITION
Baltimore Museum of Art Tel: 410-396-6310
The Cubist Generation: Prints, Drawings, and Photographs...

BERGEN

CONCERT
Griffithallen Tel: 47-55-218150
Bergen Filharmoniske Orkester...

BERLIN

CONCERT
Konzerthaus Tel: 49-30-203062100/01
Berliner Sinfonie-Orchester...

BILBAO

OPERA & OPERETTA
Deutsche Oper Berlin Tel: 49-30-3438401
Die Meistersinger von Nürnberg...

BILBAO

OPERA & OPERETTA
Teatro Coliseo Albia Antzokia Tel: 34-4-1155-490
Les Pécheurs des Perles by Bizet...

BOLOGNA

CONCERT
Radio House Concert Hall Tel: 45-35 20 30 40
Radiofonfonikortest...

BONN

CONCERT
Oper der Stadt Bonn Tel: 49-228-7281
Die Wirtin by Schubert...

BONN

EXHIBITION
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland Tel: 49-228-9171200
Marlene Dietrich: Exhibits from Dietrich's estate...

BONN

EXHIBITION
The Metropolitan Museum of Art Tel: 7-212-879-5500
The Teletypes Frieze of the Pergamon Altar...

BONN

JAZZ & BLUES
Blue Note Tel: 1-212-475-6592
B.B. King performance by the blues singer/guitarist...

BONN

OPERA & OPERETTA
Metropolitan Opera House Tel: 1-212-362-6000
The Makropulos Case by Janáček...

BONN

OPERA & OPERETTA
Royal Opera House - Covent Garden Tel: 44-171-3044000
The Midsummer Marriage by Tippett...

BONN

EXHIBITION
Los Angeles County Museum of Art Tel: 1-213-857-5222
The American Discovery of Ancient Egypt...

BONN

OPERA & OPERETTA
Civica Opera House & Civic Theatre Tel: 1-312-332-2244
Faust by Gounod...

BONN

EXHIBITION
Cleveland Museum of Art Tel: 1-216-421-7340
Poussin: Drawings from the Collection of Her Majesty Queen Elizabeth II...

BONN

CONCERT
Kölner Philharmonie Tel: 49-221-2040820
Kölner Rundfunk-Sinfonie-Orchester...

BONN

CONCERT
Kölner Rundfunk-Sinfonie-Orchester with conductor Hans Vonk and pianist Rudolf Buchbinder...

BONN

EXHIBITION
Walkhof-Richtarz-Museum Tel: 49-221-221
Pianesi und die italienisches Druckgraphik des späten 18. und frühen 19. Jahrhunderts...

BONN

EXHIBITION
Radio House Concert Hall Tel: 45-35 20 30 40
Radiofonfonikortest with conductor Herbert Blomstedt...

BONN

CONCERT
Sächsische Staatsoper Dresden Tel: 49-351-48110
Wege entstehen beim Gehen: The Ballet Dresden performs the choreographies 'Gershwin' and 'Alte Tänze'...

BONN

CONCERT
National Concert Hall - Geoláras Náisiúnta Tel: 353-1-6711533
New Year Opera Gala with tenors Mario Malagrini and Nicholas Fotwell...

BONN

CONCERT
Tonhalle Düsseldorf Tel: 49-211-8920281
Academy of St Martin in the Fields with conductor Sir Neville Marriner...

BONN

JAZZ & BLUES
Tonhalle Düsseldorf Tel: 49-211-8920281
Hot Jazz Meeting '96: featuring the Budapest Ragtime Band, the Illinois Jacquet Big Band...

BONN

CONCERT
Alte Oper Tel: 49-69-1340400
Chamber Orchestra of Europe with conductor Pierre Boulez...

BONN

OPERA & OPERETTA
Civica Opera House & Civic Theatre Tel: 1-312-332-2244
Faust by Gounod...

BONN

CONCERT
Victoria Hall Tel: 41-22-3283573
Bella Davidovich: the pianist performs works by Mendelssohn and R. Schumann...

BONN

CONCERT
Musikhalle Hamburg Tel: 49-40-346820
Academy of St. Martin in the Fields with conductor Sir Neville Marriner...

BONN

CONCERT
Kölner Philharmonie Tel: 49-221-2040820
Kölner Rundfunk-Sinfonie-Orchester with conductor Ingo Metzmacher...

BONN

OPERA & OPERETTA
Hamburgische Staatsoper Tel: 49-40-351721
Cosi fan tutte by Mozart...

BONN

CONCERT
Teatro alla Scala di Milano Tel: 39-2-72003744
Mitscha Malsky and Daria Hovora: the cellist and pianist perform works by Brahms and R. Schumann...

BONN

OPERA & OPERETTA
Opera House Tel: 358-0-403021
Il Barbiere di Siviglia by Rossini...

BONN

CONCERT
Salle du Métropole Tel: 41-21-3127207
Orchestre de Chambre de Lausanne with conductor Christian

BONN

CONCERT
National Symphony Orchestra with conductor Simon Edwards and pianist Stephen Hough...

BONN

OPERA & OPERETTA
Opernhaus Zürich Tel: 41-1-268 6668
La Fille du Régiment by Donizetti...

BONN

CONCERT
National Symphony Orchestra with conductor Simon Edwards and pianist Stephen Hough...

BONN

EXHIBITION
Stargalerie Zeitgenössischer Kunst Tel: 49-30-203062100/01
The American Discovery of Ancient Egypt...



A detail from 'The Kiss' by Rodin (see Musée d'Orsay, Paris) Courtesy/Bridgeman Art Library

TEATRO COMUNALE DI BOLOGNA

CONCERT
Radio House Concert Hall Tel: 45-35 20 30 40
Radiofonfonikortest with conductor Herbert Blomstedt...

BONN

CONCERT
Oper der Stadt Bonn Tel: 49-228-7281
Die Wirtin by Schubert...

BONN

EXHIBITION
Kunst- und Ausstellungshalle der Bundesrepublik Deutschland Tel: 49-228-9171200
Marlene Dietrich: Exhibits from Dietrich's estate...

BONN

OPERA & OPERETTA
Oper der Stadt Bonn Tel: 49-228-7281
Fidelio by Beethoven...

BONN

CONCERT
Boston Symphony Orchestra with conductor Simon Rattle and violinist Ida Haendel...

BONN

CONCERT
Orchestra Hall Tel: 1-312-435-6668
Chicago Symphony Orchestra with conductor Zubin Mehta...

BONN

OPERA & OPERETTA
Civica Opera House & Civic Theatre Tel: 1-312-332-2244
Faust by Gounod...

BONN

EXHIBITION
Cleveland Museum of Art Tel: 1-216-421-7340
Poussin: Drawings from the Collection of Her Majesty Queen Elizabeth II...

BONN

CONCERT
Kölner Philharmonie Tel: 49-221-2040820
Kölner Rundfunk-Sinfonie-Orchester with conductor Hans Vonk...

BONN

CONCERT
Kölner Rundfunk-Sinfonie-Orchester with conductor Ingo Metzmacher and pianist Christen Zacharias...

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BONN

CONCERT
National Symphony Orchestra with conductor Simon Edwards and pianist Stephen Hough...

BONN

EXHIBITION
Stargalerie Zeitgenössischer Kunst Tel: 49-30-203062100/01
The American Discovery of Ancient Egypt...

Benda and viola-player Joseph Suk perform works by Dvorak, Martinu and Jiri Antonin Benda; 8pm; Jan 18

LEIPZIG

CONCERT
Gewandhaus zu Leipzig Tel: 49-341-12700
Gewandhausorchester with conductor/pianist Myung-Whun Chung...

LINZ

CONCERT
Brucknerhaus Tel: 43-732-7812
Wiener Philharmoniker with conductor Claudio Abbado...

LONDON

AUCTION
Christies South Kensington Tel: 44-171-5817011
Magic Lanterns, Camera and Optical Toys...

LONDON

CONCERT
Barbican Hall Tel: 44-171-8368881
London Symphony Orchestra with conductor Sir Colin Davis...

LONDON

CONCERT
Barbican Hall Tel: 44-171-8368881
London Symphony Orchestra with conductor Sir Colin Davis...

LONDON

OPERA & OPERETTA
Royal Opera House - Covent Garden Tel: 44-171-3044000
The Midsummer Marriage by Tippett...

DUSSELDORF

CONCERT
Tonhalle Düsseldorf Tel: 49-211-8920281
Academy of St Martin in the Fields with conductor Sir Neville Marriner...

LOS ANGELES

EXHIBITION
Los Angeles County Museum of Art Tel: 1-213-857-5222
The American Discovery of Ancient Egypt...

LOS ANGELES

CONCERT
Alte Oper Tel: 49-69-1340400
Chamber Orchestra of Europe with conductor Pierre Boulez...

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Il Barbiere di Siviglia by Rossini...

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CONCERT
Salle du Métropole Tel: 41-21-3127207
Orchestre de Chambre de Lausanne with conductor Christian

49-89-21127157
Max Oppenheimer - MOPP: paintings and graphic works by the artist...

NEW YORK

CONCERT
Carnegie Hall Tel: 1-212-247-7800
David Symphony Orchestra with conductor Neeme Järvi...

NEW YORK

CONCERT
Carnegie Hall Tel: 1-212-247-7800
David Symphony Orchestra with conductor Neeme Järvi...

NEW YORK

EXHIBITION
The Metropolitan Museum of Art Tel: 7-212-879-5500
The Teletypes Frieze of the Pergamon Altar...

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B.B. King performance by the blues singer/guitarist...

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NEW YORK

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Salle du Métropole Tel: 41-21-3127207
Orchestre de Chambre de Lausanne with conductor Christian

CHESS

Hastings, the chess world's longest running congress, celebrated its centenary this week with a home victory...

The first Hastings, in 1895, was won by an unknown American ahead of the world's best. This year's event offered a special place to the present US Opeo champion...

No 1, 108
White has several mates in one, but that is not the problem. Instead, White has to force Black to give checkmate

CHES

Qa4 16 Qxc3 0-0 0 If exd5 17 Qx6 Rg8 18 exd5 with a winning attack...

White has several mates in one, but that is not the problem. Instead, White has to force Black to give checkmate

No 1, 108
White has several mates in one, but that is not the problem. Instead, White has to force Black to give checkmate

In three moves at latest, Black, for his part, delays playing g3-g2 or any other mate as long as possible.

Leonard Barden

BRIDGE

Regard the deal set out below and decide which contract you would wish to play as declarer with the North-South cards:

W ♠ 6 3 2 ♥ 8 7 ♣ K 10 9 7 3 2 ♦ 9
S ♠ - ♥ - ♣ - ♦ -
N ♠ K 10 ♥ Q 10 6 5 4 3 ♦ A K 6 ♣ 8 6

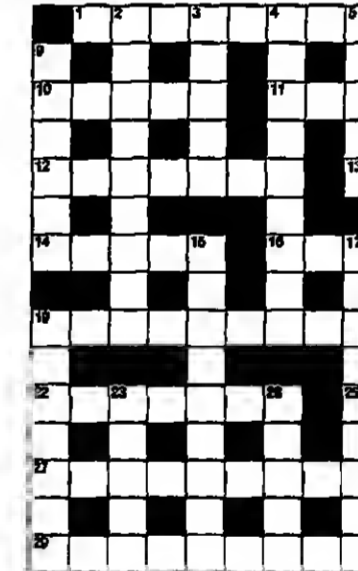
Did you decide on three clubs doubled, as occurred in a European championship?

At love all, East dealt and opened two clubs. This was a continental bid, indicating a three-suited hand...

The diamond nine was led, and the Norwegian declarer played dummy's ace...

CROSSWORD

No. 8,966 Set by DINMUTZ
A prize of a classic Pelikan Sovereign 100 fountain pen for the first correct solution...



ACROSS DOWN

- 1 Long rows of bloomers exchanged in the past (4, 2, 5, 1)
10 Nocturnal climber of the wall in Paris (5)
11 Pine cabin, home of many nuthatches (9)
12 Draw attention to oneself, as taught by theatre (7)
13 Shell entirely within short range (7)
14 I ate about with a flower-girl (5)
16 Arizona's last monument? (9)
18 Bird that skirts on the beach? (9)
20 Unfortunately ill. Bill is a light purple colour (6)
22 Mars map iris prepared (7)
25 Nobody taught to get under way (7)
27 Buttercup in a storm (9)
28 Forest official fails to close field (5)
29 Professor Higgins, for example, old egotistical sort (14)

WINNERS 8,966: Miss S. Warwick, Middlewich, Cheshire; N.C. Knappett, Holland-on-Sea, Essex; Miss D.J. McFetridge, Newtownabbey, County Antrim; G. Marcus, Edware, Middlesex; A. Meacham, Horsham, West Sussex; Dr W.J. Stanley, Marple Bridge, Cheshire.



James Morgan

Mitterrand: Bulgaria's national hero

The man that was France poses more questions than answers

It has been an impossible week for those who follow the dictum *de mortuis nil nisi bonum*. One cannot speak of François Mitterrand and not at some time speak ill of the dead.

Among my French acquaintances the most favourable attitude is grudging respect mixed with sympathy. Outright hostility is more common. But, as Alain Peyrefitte, a former Gaullist minister, wrote in *Le Figaro*, this is not the time for polemic since Mitterrand "was France for 14 years".

When a notable national leader dies it is natural that the prism through which his life is viewed is shaped by the viewer. That is especially so when the subject possesses what one might delicately

call a multi-faceted personality. *Frankfurter Allgemeine Zeitung* consecrated its main front page leader to the heritage of President Mitterrand and talked only of his role in the evolving relationship between France and Germany. The British were not able to do this because there is no evolving relationship between France and Britain.

One might have thought a similar difficulty would have struck Hungarian editorialists. But no, for by a curious fluke, one of their former leaders died at the same moment as Mitterrand. He was Karoly Grosz, the last full-blown Communist leader before the winds of 1989 swept all before them. The papers therefore took a historic

opportunity to make those entirely bogus comparisons beloved of journalists. *Magyar Nemzet* could point out that while Mitterrand was a devotee of European union, Grosz supported only cautious reform of socialism.

In Bulgaria, Mitterrand is a national hero. "He was the first to draw attention to our country," said the "eminent poetress", Blaga Dimitrova. The main headline for a set of tributes in *Duma* read: "The Bulgarian Mitterrand: A Frenchman who understood others".

Back in France there was even less clarity. The one point of agreement was that he created "alternance": by his victories and his initiatives in "cohabiting" with his political opponents, he made

France a democracy where one party naturally succeeded another, rather than one constitution naturally succeeding another.

The best summary of the "Mitterrand problem" came in questions posed by *Les Echos*. Was he left or right? Resistant or collaborator? Third Worlder or European? Enemy of the far right or friend of Rene Bousquet, the Nazis' instrument in France?

Mitterrand was a true reflection of France because he incarnated its contradictions. That view was not explicitly stated by his domestic obituarists. He was not described as, for example, "a true son of France", even though that is what he was. He was France, *pace* M Peyrefitte, for much longer than 14

years, because he was both sides of the question. He worked for Vichy and for the Resistance.

He was no French hero, for to qualify one has to be executed or, at some time, be exiled. Thus Mitterrand does not sit alongside de Gaulle in the French pantheon.

When he visited China in 1983, so the story goes, the name Mitterrand was transcribed into the ideograms *Mi tet fa Deng Xiaoping*, the Chinese leader, explained what they meant: "Enigma, all is clear."

I must apologise for an oversight last week. I recounted what might be seen as a German riposte to the assertions of British superiority put forward by the commentator, Lord Rees-Mogg, and the novelist, Frederick Forsyth. The German

was one Helmut Allerswiser. Many people have since told me that they wholly agreed with Allerswiser's views on the inadequacy of British freedoms and democracy. But they believed that no real German columnist could be so hostile towards a friendly country. I should have explained for non-German speakers that Allerswiser translates as Knawall. And his paper, the *Rattenfinger-Tagesanzeiger* of Hameln, is called the *Pied-Piper's Daily Advertiser*. Therefore, I feel, if Herr Allerswiser did not exist he would have to be invented. And so he has been. We shall hear from him again.

James Morgan is economics correspondent of the BBC World Service.

Peter Aspden How to rule the world



I am cramped in my car in the centre of London: perspiring, cursing, heavy with anxiety and staring sadly at the fleet of immobile vehicles between me and my destination. It is the fault of a clown. I can just see his stupid grinning head towering above the crowds of spectators. I couldn't swear to it but I think his name is Ronald and he is something to do with a well-known fast-food chain.

I ask a policeman what is happening and he tells me it is the traditional New Year parade. Traditional? I can just hear a tune which sounds like "Yankee Doodle Dandy" and catch a glimpse of some cheerleaders in mid-twirl. I wonder which city I am in.

The very next day, I am at a football match: the west London derby, QPR versus Chelsea. It means a lot to me and a few thousand other hot-and-bred west Londoners. A foggy announcement tells me that prime minister John Major is about to conduct the pre-match entertainment. It sounds unlikely.

But I have misheard, of course: it is the drum majorettes of some earnest high school hand who, the announcer chortles, have arrived fresh from their success in causing traffic chaos in central London on the previous day. They perform with brio, innocent of the subtleties of inner London rivalry but brimming with wholesome expectation. The west London derby has a devious, heart-breaking climax but then they are doubtlessly tucked up in bed, dreaming of quarterbacks and quarter-pounders.

It is so easy to be anti-American.

It is not the US's fault that its icons mean more to British children than Beatrix Potter

In Europe, it usually takes the form of the viciously sarcastic aside, promised on an apparent cultural superiority which is as tedious as it is tentatious.

Thus the country which has given us Whitman, Fitzgerald, Charlie Parker, Tamla Motown, Orson Welles, Woody Allen, not to mention the New York Review of Books, is said to lack culture, or subtlety, or irony or whatever the hell we have so much of that we can afford to uncork our smug, constipated laugh every time someone mentions Jane Austen.

But then you come across Mickey, Donald and his pals somewhere that they do not belong and you forget yourself, and all those great names. All you can see around you is Planet Hollywood baseball caps, and you wonder whether it is a brand name or a prophecy.

In the old days, you might have protested against cultural imperialism, but it is a harder-headed world now: you want your stake in the stakeholder economy, so you accept it.

And, in truth, what should a traditional English New Year parade look like? Which particular exuberant display of indigenous street theatre do we choose? Morris dancers? It is not America's fault that its ubiquitous icons mean more to British children than Beatrix Potter or Enid Blyton.

It will not last long, I hear you say. Each year has its great names. America cannot surely dominate the next century in the way it has the present one.

But I am not the only one who has his doubts. In his trenchant polemic *The Twenty-First Century Will Be American*, to be published in Britain by Verso in the spring, the Brazilian writer Alfredo Valladao predicts more of the same.

America, he says, will continue to control the world over the next 100 years because it alone possesses the three qualities needed for supreme power: unequalled military force, the most dynamic economy on the planet and, crucially, a culture with universal ambitions.

Thus, all talk of decadence is premature, and comparisons with the latter days of Imperial Rome unfounded: the closest historical analogy is instead with Rome in triumph after its victory over Carthage.

And Mickey Mouse, Coca-Cola, CNN et al will continue to reign victorious because it is what we all want, regardless of race, colour or creed. For in learning how to live with itself as a dazzling mosaic of cultures and peoples, America has cracked the secret of how to rule the world, forever and ever.

I watched the clown making its stately progress through Piccadilly. I looked desperately for the sad expression behind the smile, but he looked as confident as you like, as if he only needed to wink and we would all get the joke.



Joseph Rothlat: 'Thanks to the progress of science and technology, the whole of our civilisation is threatened' Tony Andrews

Private View / Christian Tyler

A life spent worrying over the world's problems

Like any lottery winner, Joseph Rothlat told himself the Nobel Prize would not change his life. It did. For a start, he took hundreds of phone calls that day in October, talked for 11 hours until he lost his voice and received more than 1,000 letters.

Unlike the world leaders who have won the Nobel Peace Prize in recent years, Professor Rothlat was ill-prepared for his sudden celebrity. His office opposite the British Museum in London is cramped and dimly lit. A fax machine sputtered on a corner of his desk. And when I asked him if he would be taking fancier premises for himself and his assistant, he smiled and said: "We might get a better carpet."

In fact Rothlat will be spending the million-dollar prize on the campaigning body he helped to found and which shared the citation, the informal union of scientists against nuclear weapons known as the Pugwash Conferences on Science and World Affairs.

Rothlat has lived long enough to see the world swing gradually round to his point of view. A pioneer of nuclear radiation from Poland, he was chosen to work on the atom bomb at Los Alamos during the second world war. He resigned in 1944 when he learned from the director that the bomb was being built to threaten the Russians, then allies, not the Germans. He lost his faith in the logic of nuclear deterrence and turned to medical physics.

Today, following his Nobel Prize, the man whom American intelligence once attempted to brand a Communist spy is on the road to secular canonisation.

The professor has made as few concessions to age as he has to principle. He is tall, lively, a rapid and eloquent talker. Only a faint redness round the eyes, a slight glaze on the corner, reminds you he is 87 years old.

He co-founded the Association of Atomic Scientists in 1946. He was a secretary of the famous anti-war manifesto which Bertrand Russell drew up with Albert Einstein's support in 1955, and chaired the press conference at the Caxton Hall, London, at which Russell launched it. He was the driving force behind the Pugwash conferences for 17 years after their foundation in 1957 and was in at the start of CND.

Many scientists, especially those working in controversial disciplines, argue that pure research is neutral, that it is for the public through their legislators to decide what applications should be pursued. Rothlat rejects that view utterly.

"Everyone has a responsibility for what he is doing," he said. "If the work is threatening society in a pro-

found way, how can one say 'that's not my business, I'm just doing my job'?"

"Unfortunately most still take this view — not so much that science is neutral; it's more a question of one's career. Many scientists do battle with themselves. They are worried about the application but finding a job takes precedence. The majority still don't think about it."

A scientist cannot always foresee the consequences of his work, I said.

"But he can see earlier than the public what it might lead to."

Rothlat does not like talking about himself, but his view of the world must have been for ever shaped by the hardship he experienced as a child during the first world war.

The Nobel Peace Prize winner believes science is not neutral and that scientists must take responsibility for their work

"It was terrible privation," he recalled. "Hunger, disease, cold, everything you can imagine." His education cut short, at 15 he worked as an electrician. Off his own bat, however, he managed to pass the entrance exams for Warsaw University.

The second world war took his wife. In 1939 he had been given a research fellowship at Liverpool under Sir James Chadwick. Returning to Warsaw that August to fetch his wife, he found her ill with appendicitis and unable to travel. She was to follow later. He boarded the train for England, probably the last to travel through Germany. The next day Hitler invaded Poland and Britain declared war.

That was the last time the couple saw each other. She disappeared into the Holocaust.

Rothlat never married again. "I was never quite sure what happened to my wife, you see," he explained in a whisper, his eyes dimming. "There was nothing definite."

Apart from these griefs, Rothlat cannot say where his own strong sense of morality comes from. Certainly, he read voraciously and developed, he says, a humanitarian outlook. "The main thing is to think," he said. "I was a great admirer of science as a child."

He described himself as "a pacifist, but not an absolute pacifist".

Those who know him often call him a practical idealist.

Are there any technologies today, I asked, with the same potential for good and evil as nuclear fission?

"Almost every scientific discovery has this potential," he replied. He cited the recent announcement by scientists working at CERN, the big particle accelerator in Switzerland, that they had created whole atoms of anti-matter. When matter and anti-matter meet, the particles are annihilated in a vast release of energy. "In principle it could produce a weapon thousands of times more devastating than the fission bomb."

And genetic manipulation?

"I don't know enough to speak with authority, but from my reading I am worried by the terrible possibilities of uncontrolled genetic research."

Rothlat made the surprising claim that it was not the so-called military-industrial complex that maintained the nuclear arms race, but the scientists.

"They played a very terrible role in this. They were the reason why arsenals built up to nearly 60,000 warheads. It became almost an addiction with them. They had unlimited resources and could do whatever they liked, without the restrictions usually applied to university researchers. Science went completely wild."

From Hiroshima on, the public image of science went into decline. "I have to confess that public distrust of science is to a large extent justified," Rothlat continued. "In fact many of us who worked on the atom bomb during the war held there was a great need to restore this image, and wanted to develop the peaceful uses."

"Maybe we made the error of going too far in the other direction. We did not really look at the problems that positive uses of nuclear energy may bring, such as dealing with radioactive disposal."

But did not the nuclear umbrella guarantee peace for 40 years?

"People keep saying this. There's no evidence whatever," Rothlat replied. He set out his case that disarmament was always the better path to peace, quoting the Cuban missile crisis and other near-misses.

"This approach of saying we'll have peace by being armed to the teeth brought us several times to the brink of disaster. There was no stability, no great need to restore the world to peace."

If a hardliner had come to power in the Soviet Union he would have tried to solve the problem of economic ruin due to the arms race by reaching for his guns. "Fortunately — and not quite fortuitously — we got Mikhail Gorbachev."

Why is it, I asked, that people like Russell and yourself with appar-

ently clear, simple, consistent views about the future of mankind are ignored completely?"

"Or treated as if you were... 'Freaks! Idiots!' Rothlat laughed. "Because people are brought up with this idea that if you want peace prepare for war, that our nation is the ultimate loyalty group — my country right or wrong."

"We have to go beyond this idea," the professor continued. "What I say nowadays is that thanks to the progress of science and technology the whole of our civilisation is threatened. War can no longer save one country. We must say now we owe loyalty to all mankind."

Rothlat's answer to the scientists' lack of social responsibility is education. Students should be given lectures on this aspect of their careers, he said, and perhaps a kind

of Hippocratic oath, such as doctors take, could be introduced.

As the threat of a nuclear holocaust recedes — though the danger of proliferation has increased — attitudes were changing. Many scientists were arguing for a Hippocratic oath. Already, as a result of the Nobel Prize, student groups of Pugwash in the US were working to get 1m students to sign a pledge not to work on socially dubious projects.

The Pugwash veterans said he was encouraged by an appeal from Hans Bethe, the German-American physicist, Nobel laureate and senior surviving member of the atom-bomb team, for scientists to give up working on weapons of mass destruction. He was heartened that Robert McNamara, the former US Defence Secretary, now took seriously the possibility of a nuclear-free world.

Joseph Rothlat thinks his sacrifices — his first career, a secure

place in the bosom of the Establishment — have been worth it. Although honoured by many countries, he was not made a fellow of Britain's prestigious Royal Society until last year.

Whatever else it has done to him, the Nobel Peace Prize will not slow the professor up. Next week he flies to Australia to sit on a government commission charged with investigating how nuclear weapons might be eliminated.

His mentor Bertrand Russell lived to be nearly 100, wit undimmed. Ten years short of Russell's lifespan, Rothlat looks fit enough to surpass it. "I'm lucky with my genes," he said.

Perhaps worrying about the world's problems is good for the health?

"Oh, it helps. It helps, of course. You have to have an aim in your life to keep you going."

Encounters / Christina Lamb

The proud toy-makers of Europe

versation with some of the women. How had such an idea started in such a poor, old way place? It seemed so bizarre, toy-making in a village where they said the local school had closed because there were no more children.

They told us that the project was the brainwave of some nebulous body called "the EU" which they clearly did not understand but described in reverent tones as something between missionaries and social workers.

"They came here one day," said one of the women, "a group of foreign people in suits looking for men to train with useful skills. The men were all in the tasca playing dominoes and drinking beer and the visitors looked so disappointed we said they could train us."

They came every week and

taught us carpentry and then brought us tools and gave us money to set up this workshop. Then they went away again."

Well I guess Britons would have no problem linking Europe if, like Portugal, it received a five-year £150m package — that is the equivalent of handing out almost £1 a day to each of Portugal's 10m citizens.

I have never seen so many of those flags with blue circles and yellow stars as there are dotted over Portugal. Want a road, Portugal? You can have it. Some 1,000 miles over the last five years in fact. Restore an old palace? No problem. A bridge? Come on down (even if it does mean wiping out a wildlife reserve. What's a dead flamingo or two between friends?).

In the village in which I now live, the EU is paying for a road, plant-

ing some trees and renovating a former school for maids.

With all these goodies on offer it is not surprising that Portuguese villages try to outdo each other in sucking up to Brussels. Even the remotest places have signs saying "Welcome to Alje/Gouveia etc. City of Europe" and one of the ubiquitous circles of gold stars on blue which one could be forgiven for thinking had replaced the Portuguese national flag.

Anibal Cavaco Silva, until recently Portugal's prime minister, was awarded a prize last summer from a big German media group for being the European leader who had stuck most rigidly to European monetary policy.

Not only did he seem delighted by the fact but he took pages in the newspapers to tell everyone. Imag-

ine John Major wanting to advertise that he had won a prize for being a good European? But then Portugal is a country which actually wants to win the Eurovision song contest.

So far as the Portuguese are concerned the EU is like Christmas the whole year round. Their healthy attitude is that as long as it exists they might as well get the most out of it rather than arguing. Once there is nothing left, then they will quit.

When Brussels bureaucrats get heavy — they suggested that to conform with EU regulations the traditional black and green cabs which the crowded streets of Lisbon should be repainted — the Portuguese just ignore them.

I asked a Lisbon taxi driver about this the other day, in between

scrambling for breath as he hurried up and down the hills of Lisbon. He thought this was so funny that he told the driver of the car next to us in the interminable traffic what I had said. "They'll be making us try to queue in straight lines next," he said.

A restaurant owner acted similarly when I asked him if he knew that serving wine from terracotta jugs and cooking in terracotta pots were outlawed by the EU.

"Let them try coming in here and saying that," he said, rubbing his hands. "I will introduce them into my little pignotter stew." (He is a large man.)

Maybe it is something to do with being on the edge of Europe but the Portuguese steadfastly refuse to get agitated by EU directives.

I have yet to meet one citizen — in particular butchers, who insist on cutting up animals in a different way to any other country in the universe — who does not treat the latest from Brussels in the manner of Lewis Carroll's White Queen when asked to believe six impossible things before breakfast.

The sign on the old yellow wall said "primary school" but the paint was gradually being swallowed by creeping ivy and inside it was a toy factory.

All the workers were women, dressed in black, sawing and planing, gluing and painting all manner of wooden objects in the hot dusty workshop.

We stumbled across the place while driving round the hills of Algarve, trying to escape the Tea Like Mother Makes and Real English Breakfasts of the beach-front tourist resorts.

My companion said he wanted to speak Portuguese again after five days amid sunburnt British tourists. So we drove inland until the road ran out over the intriguingly named Perna Quebrada (Broken Leg) and then followed a track past a silvery olive grove and up a hill past a ruined tower and found ourselves at the toy factory.

The toys were beautiful — I bought an exquisitely carved carousel and, shouting above the sound of sawing and planing, got into con-

WEEKEND INVESTOR

Results due next week

Table with columns: Company, Sector, Announcement date, Last year, This year. Lists companies like Abertorb Smaller Companies, Alexander Holdings, etc.

Interim dividends

Table with columns: Company, Sector, Announcement date, Last year, This year. Lists companies like Abertorb Split Level, Abnath Lloyd's Ins. Ltd., etc.

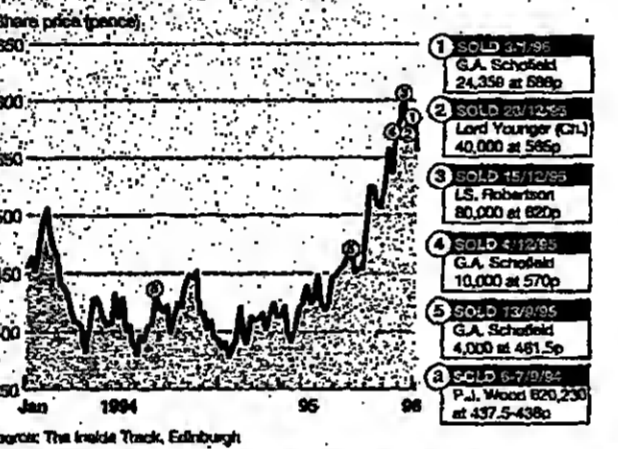
*Dividends are shown net of tax and are adjusted for any intervening scrip issues. Reports and accounts are not normally available until about six weeks after the board meeting to approve preliminary results.

Directors' share transactions in their own companies

Table with columns: Company, Sector, Shares, Value, No. of directors. Lists companies like Abertorb Smaller Companies, Abnath Lloyd's Ins. Ltd., etc.

Royal Bank of Scotland

Over the past year Royal Bank of Scotland shares have enjoyed a tremendous period of growth. The activities of Direct Line Insurance have made the headlines, but coverages of business have been doing well. The shares posted recently at 600p on the back of speculation about a bid from HSBC.



Permanent interest-bearing shares

These are the closest you can get to holding ordinary shares in a building society. They are fixed interest securities with no redemption date so your capital cannot be guaranteed. You can realise your investment only by selling them on the open market - with the chance of capital gain or loss.

Table with columns: Company, Issue price, Maturity, Price, Yield. Lists companies like Birmingham Midshires, Bradford & Bingley, etc.

Gift issues - best value v tax status

Your capital gain on a gift - a UK government bond - is tax free. However, you pay tax on the interest. Therefore, gifts which deliver a higher proportion of their total return as capital gain are more tax efficient.

Table with columns: Stock, Price, Yield, Volatility. Lists various stocks like Treasury 12%, 2000, etc.

Last week's preliminary results

Table with columns: Company, Sector, Year, Pre-tax profit, Earnings, Dividends. Lists companies like Biff (UK), Biff (USA), etc.

Last week's interim results

Table with columns: Company, Sector, Half year to, Pre-tax profit, Interim dividend. Lists companies like APTA Healthcare, Asebury, etc.

Current takeover bids and mergers

Table with columns: Company, Value of bid, Offer, Price, Bidder. Lists companies like Acorn, Aon Entrow, etc.

Rights issues

None

Offers for sale, placings & introductions

Allan is to raise £1.3bn via a placing of 600,000 shares @ 214p. Bracknell is to raise £1.7m via a placing and offer of 8.1p. Ede & Ravenscroft is to raise £5.6m via a placing of 4.18m shares.

Alternative Investment Market

The pub market continues to excite interest from entrepreneurs and investors with the imminent arrival of Ofex of The Famous Pub Co., writes Christopher Price. Following the successful floatations of several pub operators in 1995, including the Old English Pub Co., Century Inns and Tom Cobleigh, FPC is taking advantage of the positive sentiment towards the sector and raising £775,000 to buy 37 pubs from Whitbread.

New issues

Orange, the mobile telecommunications group, has pencilled in a March floatation date for what will be one of the biggest new issues of the year, writes Christopher Price. The group, owned by Hong Kong's Hutchinson Whampoa and British Aerospace, is hoping for a market valuation of £2.5bn. But the timing of the float will depend on the state of the equity markets.

In the Pink

Rise in 'thinking power' provides food for thought

Semiconductors might be the road to riches, says John Train. It is an industry that doubles in size every five years

John Train is chairman of Montrose Advisers, investment managers in New York City

There was a period of uncertainty in the late 1980s when it was hurt by Japanese price-cutting. Today, Intel is far more diversified and has developed vastly greater production capability - it spends about \$3bn a year on new plant - along with a huge research and development programme.

Put another way, the thinking power of all the semiconductor makers made each year, including transistors in microprocessors and the bits of memory in memory devices, roughly equals the total thinking power produced in all the previous years since the beginning of time.

FT MULTIMEDIA Who will be the winners?

22 & 23 March 1996 Hotel Inter-Continental, Seoul, South Korea

Multimedia is set to be one of the major growth industries of the next decade—but where will that growth take place? Increasingly the focus is turning to Asia, with its concentration of technological expertise and a young ambitious population, eager for entertainment and information.

- Topics include: South East Asia's role in the growth of multi-media, Will Asian countries leap-frog the West and jump to the forefront of multimedia development?, Financing infrastructure developments, Will trade barriers impede the growth of Asian multimedia suppliers?, Multimedia in China: tiger or paper tiger?, Who will be the winners in the multimedia revolution?

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